

# Forecast of Spring Fashions



FEBRUARY 15, 1914

THE VOGUE COMPANY, CONDÉ NAST, President

PRICE 25 CENTS



# Stevens-Duryea



William Harden Foster  
1913







Caruso and Scotti listening to their Victor Record (89001) of the Forza del Destino Duet—"Solenne in quest' ora" (Swear in This Hour).

The instrument is the Victrola XIV, \$150.

Caruso and Scotti are only two of the world's greatest artists who make records exclusively for the Victor.

## Caruso and Scotti hearing themselves as others hear them—

just as *you* can hear them in your own home on the Victrola. And that means, hearing them absolutely as true to life as if these two famous artists came into your home to sing for you. The Victor Records of these two great voices—in solos, duets, trios, quartets, and the Lucia Sextet—actually bring to you their distinctive personality as well as their individual art.

Hearing is believing. Any Victor dealer in any city in the world will gladly play for you the exquisite Forza del Destino Duet by Caruso and Scotti (Victor Record 89001) or any other music you wish to hear.

Victrolas \$15 to \$200. Victors \$10 to \$100.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors.



New Victor Records demonstrated at all dealers on the 28th of each month



# HOW TO USE VOGUE

You think of a magazine as something to read, not something to use. But Vogue is both. It is a periodical, and more—it is an active agent here in New York, ready to fulfil your wishes and to act for you in a capable, resourceful way not only in simple matters but in those which call for tact, judgment and knowledge of the world.

**F**OR example. Have you never been obliged to miss a concert, a matinée, or a pleasant hour with a friend, simply on account of a few tiresome errands? This can never happen again—if you let Vogue do the errands for you. Our shoppers will buy for you anything you want, and they have no other daytime engagements—they are as much at your service on the day you have something else to do as on any other day. Read page 118.

When a social perplexity arises, Vogue is ready to help you solve it. Why risk embarrassing mistakes when you are invited to consult Vogue's editors on any point of etiquette or convention, ranging all the way from the use of visiting cards to the management of a wedding or a débutante reception? Page 114 tells how to secure Vogue's advice.

Have you something that you would like to dispose of? The Sales & Exchanges department of Vogue, on page 8 of this number, was established years ago for your special convenience; it is the only department of its kind in American magazines, and it is just as serviceable for those who want to buy something as those who want to sell. Read this month's messages from other Vogue readers.

How do you find the best places to buy whatever you want to buy? Shops change. Their offerings vary. No one person can keep up with them all; but Vogue maintains a corps of women who live, practically, in the shops of New York. The things they select as the very best of all the metropolitan offerings are illustrated regularly in "Seen in the Shops"—and on request Vogue will tell you where they can be bought, or will buy them for you. See page 45.

Perhaps this year you are counting the dollars. You may hesitate to buy a gown that appeals to you; as you may not be *quite* certain that it will hold its style. Vogue's "Smart Fashions for Limited Incomes" presents in every number a selection of models that are specially adapted for her who wants to make quite sure of the models she chooses.

Of all Vogue's services, none is more remarkable than its unique little factory of exclusive dress patterns. "Little" by contrast with those huge enterprises that produce patterns by the million for the million; but you would be surprised to know how many thousands of well-dressed women every year include from one to a dozen Vogue Pattern gowns, suits and negligees. Not to know about Vogue Patterns may be costing you from fifty to several hundred dollars a year. Read pages 61 to 68; and also the half page article on page 91.

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VOGUE, 443 FOURTH AVENUE, NEW YORK





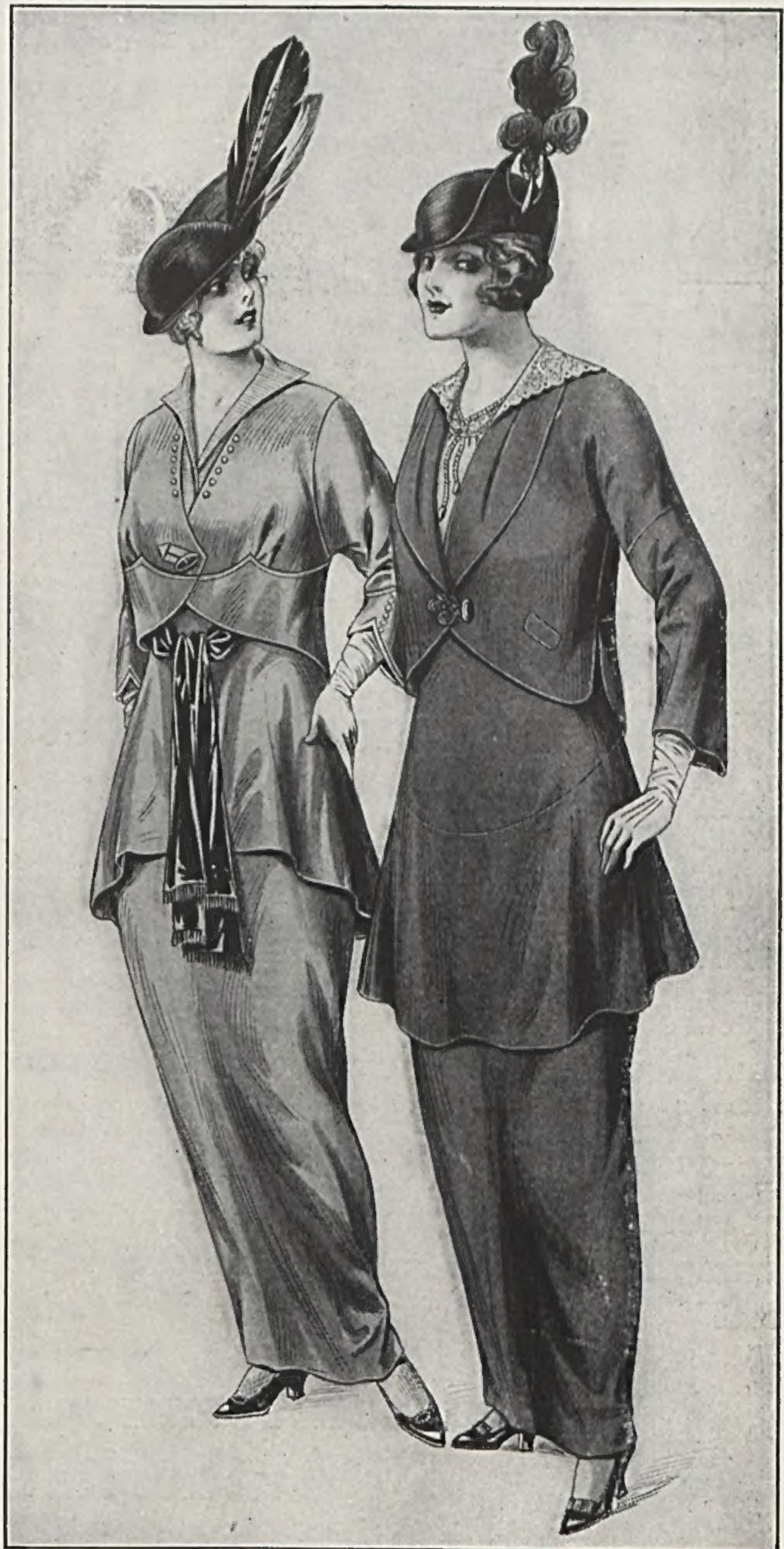
# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



212

214



216

218

## New Models at Special Prices

## Women's and Misses' Spring Suits

Women's Sizes, 32 to 44 Bust; Misses' Sizes, 14 to 20 Years

No. 212 — **Dressy Tailored Suit** of English serge, in navy blue, white or black, short coat with rounded semi-empire back, Medici collar and vest of white pique, black satin collar, belt and sash end, coat silk lined; new yoke ripple tunic skirt. Value \$39.50 **29.50**

No. 214 — **Dressy Suit** of self-striped wool crêpe in navy, black, Paquin blue, green or mahogany, kimono coat with Gladstone collar of fine white lawn, revers of Persian striped Eponge (can be worn open) forming vestee when closed; coat lined with fancy brocaded silk, new tunic skirt with yoke effect. Value \$49.50 **39.50**

No. 216 — **Dressy Suit** of English Gabardine cloth, in navy, green, tan, tango red or black, one-button Eton coat with black satin sash, Dresden silk lining, detachable Gladstone collar, vestee and cuff edging of white pique; high girdle ripple tunic skirt. Value \$39.50 **29.50**

No. 218 — **Dressy Suit** of fine French serge in navy, white or black, short kimono coat with Postilion back, shirred, embroidered ecru batiste collar, coat lined with new yoke ripple tunic skirt.





Venus herself  
might have posed  
for the first  
Gossard fitting



*So Well Does  
She Express*

**The New Freedom  
in Women's Dress**

**Exemplified by Gossard Front-Lacing Corsets**

**A**ND what a freedom it is. Every garment worn by women has been affected and radically changed. Improvement in corsets has been none the less remarkable.

Ten years ago, when we offered the first, original Gossard front-lacing corset to women, its reception was cold, distant and formal; but today—what a change!

From every civilized country we hear and read the same request: "Send us more Gossard Corsets." *Front-lacing corsets are demanded*

*everywhere.* It is natural for us to glory in the new freedom, because Gossard Corsets are a part of it.

At this time further emphasis is given to Gossard Corsets and their relation to the new freedom by our—

### **Third Semi-Annual Gossard Proclamation of Authoritative Corset Styles**

During the week of February 23rd to 28th, the House of Gossard proclaims the authoritative corset styles for Spring, 1914. This event will be observed in Australia, South America, London, Paris, and everywhere in the United States and Canada.

Many new models are shown—each one typical of the Gossard genius in designing and while the schedule of prices has been slightly changed—and lowered—the quality, style and exclusive design are improved more than ever.

Gossard Corsets priced at \$2.00, \$3.50, \$5.00, \$10.00, \$12.50, \$16.50 and \$25.00, make possible their exclusive use by *all women*. Every woman can now afford the original front-lacing Gossard Corset.

***The H. W. Gossard Co.***

**CHICAGO**

**LARGEST MAKERS OF  
FINE CORSETS**

In Canada and foreign countries, there is an increase in the retail price of all Gossard Corsets, caused by customs duties.

*Wear*  
**Gossard**  
**CORSETS**  
*They Lace In Front*

...ising of the store selling Gos-  
...ity. If you cannot obtain  
...direct.



# The Blouse Mode for Spring!

From Bonwit Teller & Co.



"Denise"

"Albertine"

"Erato"

"Faustine"

"Bontell"

"Phébé"

"Denise" model of cream embroidered net over flesh-colored chiffon cloth. Vestee of chiffon cloth with rows of ball buttons. \$5.50

"Erato" model of chiffon veiled over flesh-colored chiffon. Collar of net. Hemstitched vestee and decorative glass buttons. Flesh, peach or maize. \$5.50

"Faustine" imported hand-made French blouse of fine net and dainty laces draped in soft folds over front and back. Butterfly sleeves lace and ribbon trimmed. \$16.50

"Albertine" crepe de Chine hemstitched blouse. Black taffeta bow and fancy jade buttons lend a chic touch to this new model. Clustered tucks over either shoulder. Peach, maize, flesh or white. \$7.50

The "Bontell" Sports or "Gym" blouse of handkerchief linen. The pointed sailor collar and cuffs add just the pretty touch needed to finish this necessary outing shirt. \$2.90

"Phébé" crepe de Chine shirt. This model is shirred at the shoulders. New pointed collar and silk crochet buttons. Flesh, maize, peach or white. \$5.00

THE TENDENCY IN BLOUSE STYLES FOR THE SPRING WILL BE TOWARD THE SOFT, FILMY, DIAPHANOUS EFFECTS. THE NEW COLORS ARE REALLY BUT DELICATE TINTS.

## BONWIT TELLER & CO.

Fifth Avenue at 38th Street, New York

Paris  
42 Rue de Paradis.

Philadelphia  
13th & Chestnut Sts.





# Vogue's School Directory



New York

## MRS. HAZEN'S SCHOOL FOR GIRLS

Half-hour from Grand Central Station,  
New York.

MRS. JOHN CUNNINGHAM HAZEN, Principal.  
PELHAM MANOR, New York.

## THE FINCH SCHOOL

Boarding and Day School for Girls. Intermediate, Upper School and Post Graduate Departments. Technical School includes domestic training, secretarial course, book-binding, etc. Mrs. Jessica Finch Cosgrave, Principal. 61 E. 77th St., N. Y. City.

## Mrs. Helen M. Scoville's School for Girls

2042 Fifth Avenue. Air and light of a country home, within fifteen minutes of the city center. Full, rounded courses of study, suited to individual requirements of Home and Day students.

Pennsylvania

## THURSTON PREPARATORY SCHOOL

Home and day school for girls. College Preparatory, Elective, and Post-Graduate Courses. Art, Music. Certificate admits to leading colleges. Fourteen acres of beautiful grounds. Gymnasium and field sports. For catalogue address Miss Alice M. Thurston, 6601 5th Ave, Pittsburgh, Pa.

## Schools for Your Children

The second half of this school year is now well started. And before many months the question, "Where shall I send them to school?" will be one for immediate consideration. It is the part of wisdom to begin now to think about the schooling of your boys and girls.

If you are at all in doubt where you ought to send them, if you are undecided what kind of a school would best fit their individual requirements, let Vogue help you. Look carefully through the advertisements on this page. Perhaps the very school that you are looking for is listed here in these columns. If it is not, Vogue, through its Educational Service, will be glad to recommend a school or to give any aid and advice in the choice of a school for your sons or daughters. Just address:

## VOGUE EDUCATIONAL SERVICE

443 Fourth Avenue New York City

New York

## The GARDNER SCHOOL for Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music, riding, skating, tennis, swimming, dancing, etc.

MISS ELTINGE and MISS MASLAND, Principals

**THE DOMESTIC ART AND SCIENCE STUDIO.** Miss Becker, a graduate of Teachers College, Columbia University, conducts this studio and makes a specialty of Private Classes in which Ladies and Misses are taught COOKING, HOUSEKEEPING, SEWING and MILLINERY in a thoroughly practical and attractive manner. For information address BERTHA M. BECKER, 150 West 80th St., New York. Telephone Schuyler 9925.

## AESTHETIC AND DRAMATIC DANCING MME. TERESA CERUTTI

who has presented her art on two continents, accepts pupils in Egyptian, Greek, Oriental and Interpretive dances; at her Private Studio, 114 East 54th Street, N. Y. Tel. Plaza 6098. (International Patronage.—Send for booklet.)

Connecticut

## THE RIDGE

A Home and School in the country for very small boys.

MRS. WILLIAM GOLD BRINSMADE,

Washington, Conn.



*Easy, graceful figure lines—poise and dignity—this is what distinguishes the wearer of Redfern Corsets in any group of fashionable women.*

There are the *natural figure models* for extreme fashions—topless, boneless, curved front styles that portray the classic lines of nature—dancing corsets you might call them, but their comfort is appreciated on all occasions. Then there are models more heavily boned for other types of figures.

Redfern Corsets are the Standard of Corset Fashion, and every model fits with a sense of comfort that is delightful.

*Redfern*  
 *Corsets*

Beautiful fabrics, delicate, harmonious trimmings and perfect finish throughout give every Redfern an appearance that charms the eye. Appearance, however, is a minor consideration in the selection of your corset—*comfort and style* are paramount, and Redfern Models are the last note in Parisian ideas designed to comfortably corset the best dressed women of America.

*At High Class Shops. From Three to Fifteen Dollars*

THE WARNER BROTHERS COMPANY  
NEW YORK CHICAGO SAN FRANCISCO





AA

AA—This delightful new waist is made of voile and embroidered organdy, effectively trimmed with insertions of Venise and shadow lace. Graceful standing collar, with low closing, gives a most becoming line. Vest of shadow lace, decorated with fancy buttons. \$6.75



BB

BB—This exceedingly smart model combines several novel features. The filmy cream shadow face, over flesh lining, is accentuated effectively with a trimming of black, flesh or absinthe chiffon. The vest of white chiffon taffeta is smartly cut and finished with an exceedingly becoming Gladstone collar—an important feature of the spring blouses. \$13.75



CC

CC—This new Callot model reverses the usual treatment, the shadow face being veiled by the chiffon cloth. The beaded chiffon vest and flaring collar of chiffon taffeta add the individual note, characteristic of Callot Soeurs. This imported blouse has been duplicated in flesh, black, navy, maize, tango or taupe. \$13.75



DD

DD—One of the smartest tailored blouses introduced this season. The most interesting features are the new Norman collar, the cuffs and vest of sheer organdy and the novel black moire loop and pearl buckle fastening. Made of chiffon taffeta in chameleon shadings. Notice the sleeve treatment. \$6.95



EE

EE—Here an imported model is developed in a rich cream Maline lace over fine flesh net. Note how effectively chiffon in tango, absinthe, pink or black is introduced at the waist and sleeve. An ultra-smart effect is obtained by the vest of scalloped net with flaring Venise collar. \$9.75



HH

HH—Nothing could be smarter than this hand-embroidered net fichu. The Medici collar of organdy is finished with a fine picot edge. \$1.95

KK—A rich shadow lace is combined with hand-embroidered net to produce this lovely fichu. Notice the becoming cut of this new collar. \$3.25



KK

JJ—Here the indispensable net underblouse takes on rare charm. The Medici collar of shadow lace shows an entirely new treatment. Hand scalloped down the front and daintily embroidered by hand. Unusual value. \$2.95

FF—Collar and cuff set in crisp, sheer organdy, charmingly embroidered by hand and edged with a fine Valenciennes lace. \$1.95



JJ



FF

Mail and telephone orders receive prompt and careful attention.  
All mailable packages forwarded free of charge.

**Lord & Taylor**  
New York



# SALES and EXCHANGES

## Wearing Apparel

**FOR SALE.**—Imported black chiffon evening gown \$35. Peacock green chiffon evening gown, trimmed with silver lace \$30. Evening gown, black lace over white satin \$30. Black velvet afternoon gown \$25. Size 38. All in good condition. No. 340-D.

**EVENING** gown, blue chiffon cloth, hand painted, embroidered with gold dots over canary charmeuse, trimmed with lace, chiffon, fur. Size 34-36. Cost \$125. Sell \$35. Sent on approval. No. 341-D.

**FOR SALE.**—White mandarin coat, embroidered white chrysanthemums. Never worn. Value \$50. Will sell \$25. Also embroidered white crepe for dress. Value \$40. Sell \$20. No. 342-D.

**FOR SALE.**—Limerick veil, 3 yards, Louis XVI scarf, wedding veil and small laces, all over 100 years old. Old Moorish drawn linen spreads from Spanish convent. No. 343-D.

**BEAUTIFUL** boa and muff of canary Alaska fox, lined in black, worn once. Cost \$175. Sell \$70. Dark green velvet draped wrap lined with gold satin, excellent condition. Cost \$65; sell \$20. No. 344-D.

**TWO** handsome imported evening gowns, and an afternoon gown, size 38. Will sacrifice on account of mourning. Can be seen by appointment, New York. No. 345-D.

**FOR SALE.**—White satin evening gown with emerald green chiffon overskirt edged with rhinestones. In good condition. Size 36. Sell \$15. No. 346-D.

**FOR SALE.**—Going in mourning, afternoon gown of black charmeuse, jet, lace and ermine. Latest style. Never worn; 38-40. Cost \$100; sell for \$65. No. 348-D.

**FOR SALE.**—Black broadcloth riding habit, safety skirt, side saddle. Cost \$55; sell \$15. Riding boots, size 4½. Cost \$15; sell \$5. No. 350-D.

**FOR SALE.**—Brown corduroy muskrat lined coat, trimmed mink collar and cuffs. Size 36. \$100. Dainty new imported French pink chiffon matinee, lace trimmed. Sell \$30. French short blue silk coat, cost \$25, sell \$15. No. 351-D.

**FOR SALE.**—Beautiful black jet princess evening dress, Paris model. Worn three times. Will sell very low. Size 40. To be seen in New York. No. 352-D.

**EXQUISITE** black chantilly evening gown, over black charmeuse, bodice over white net, three large jetted ornaments, bust 38; worn once. Cost \$100; sell \$70 quickly. No. 354-D.

**FOR SALE.**—Handsome dark blue riding habit, Pilot cloth, London make. Size 36. Also smart riding shoes and hat. Outfit \$45. Bargain. No. 359-D.

**FOR SALE.**—One white India embroidered shawl and one dark colored shawl, mostly red and black. 30 years old. Never worn, reasonable. No. 360-D.

**RUSSIAN** green broadcloth suit, copy Paquin. Smart, late model, Spring weight. Cost \$125; sell \$45. Afternoon gown, imported, white crepe de chine, figured chiffon tunic. Very attractive model. Cost \$85; sell \$25. Both small 36. No. 361-D.

**SMART** dancing frock, lace with light blue taffeta panner. Cost \$85; sell \$20. Dancing frock, white satin skirt, tunic fur trimmed, bodice shadow lace with rhinestones. Cost \$70; sell \$20. Both small 36. No. 362-D.

**FOR SALE.**—Baby caracul coat made to order, handsomely lined, entirely new, never been worn, kimono sleeves, 36 bust, 38 inches long. Price \$80. No. 364-D.

**TWO** handsome tea gowns, never worn. One white, hand embroidered charmeuse. One three tone brown, trimmed with mink; \$50 for both. Would sell separately. No. 365-D.

**BLUE** meteor afternoon gown, \$16.75. Pale blue negligee \$10.50, pink negligee with petunia chiffon, \$12. All size 36. Also size 38 imported beaded old rose chiffon tunic, \$22.50. Crushed raspberry embossed velvet evening coat, \$15. All new. No. 367-D.

**GENUINE** Alaska sealskin long fur coat, kimono sleeves, recently made; length 50 inches; price \$350. Cost more than double, hardly worn. No. 368-D.

**ON** account of mourning will sacrifice yellow satin charmeuse evening dress, good model, good condition. Pink crepe de Chine evening dress. Pink accordion plaited crepe evening dress, could be made into negligee or house gown. Torquoise charmeuse evening wrap. Bust 36, waist 26½, height 5 ft. 4 in. No. 369-D.

**PALE** blue embroidered with gilt and white wistaria Mandarin coat, Vantines. Apricot satin dresden lined evening wrap, reversible; good condition. Shadow lace, new lingerie dress with flounces, could be made into girl's dancing frock. Bust 36, waist 26½, height 5 ft. 4 in. White serge suit, good model, 34 size. Also one pair black satin slippers, French heel, 4-B. Reasonable. No. 370-D.

## Your Opportunities

**T**iffany diamonds—a white satin evening gown—antique mahogany furniture—an electric brougham—not, as you might suppose, the inventory of a fashionable home, but merely a few of the many opportunities offered you in these columns.

Rarely will you find such a diversity of articles, and at such reasonable prices. For nearly every article offered in these columns is placed here, not because of a decrease in actual value, but because circumstances have arisen that have made it of no present use to the owner.

"Because I have just gone into mourning," writes one subscriber, "I am forced to dispose of two gowns recently imported from Europe." "I am moving South next month," writes another, "and would like to dispose of my mahogany dining set, which will not fit the requirements of a bungalow."

"My daughter is to be educated abroad," this from a subscriber in Boston, "and she has an electric that must remain behind. Please advertise it in Sales and Exchanges."

For many other reasons, Vogue readers often find articles useless to them that probably some other subscriber will be only too glad to obtain. And the beauty of the transaction is the simplicity and dispatch with which it may be consummated. It is merely a matter of a short note and a short wait until you hear from the other woman.

There are few things not to be secured through Sales and Exchanges. For if you do not see what you want here, a little message of your own will almost certainly claim the attention of the Vogue reader who wants to dispose of that very thing.

### WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)
2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.
3. Send Vogue no money—wait until the other woman writes to you.
4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.
5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost \$1 for 25 words or less. Additional words, five cents each. We should have your message for the April 1st Vogue not later than February 25th.

Address all communications to

**Sales and Exchanges Service**  
Vogue 443 Fourth Ave. New York City

### Furniture

**FOR SALE.**—Weber baby grand pianola inner player. Practically new. Bench, cabinet and one hundred dollars worth of classical popular rolls. Cost \$2,000; sell \$1,000. No. 347-D.

**FOR SALE.**—Tel Electric piano player. Good condition. Cost \$250; will sell for \$75, including ten music rolls. No. 356-D.

**FOR SALE.**—Solid mahogany tester bed. Hand carved, pineapple pattern. Cost \$500 originally. Mattress and box springs to fit. Reasonable offer will not be refused. No. 358-D.

**LOUIS XV.**—Parlor set, mahogany, sofa, four chairs. Cost \$800; sell \$450. Table, French marqueterie, solid rosewood, sandalwood inlay, Louis XIV. Cost \$200; sell \$100. No. 366-D.

### Wanted

**GENTLEMAN'S** dress suit, good style, quality and condition. Size of coat 35 in., trousers—waist 30 in., inside seam 31½ in. Price must be cheap. No. 193-B.

**COMPLETE** winter and summer outfits for girl 7 years old, must be first class. Slightly worn, reasonable in price. No. 194-B.

**WARDROBE** trunk, steamer trunk and hand bag. Good condition, or not wanted. Describe fully when replying and state lowest price. No. 195-B.

**WANT** table silver (knives, forks, spoons). Must be very reasonable and in perfect condition. Give price and complete description. No. 196-B.

## Miscellaneous

**PARIS**, overlooking the Bois—for rent, new; completely furnished apartment, lift, steam heat, electric light. 7 rooms and bath, also two servants' rooms and store-room. No. 349-D.

**FOR SALE.**—A prize winning Toy Pomeranian. An exquisite little thing and perfectly healthy. An affectionately intelligent pet. Long pedigree. Also two lovely little puppies. No. 353-D.

**COLLECTOR** of watches, antique solid gold watch \$50. Indian gold bracelet heavily carved, elephants' heads with ruby eyes, \$50. Black and white beaded evening wrap. Cost \$60 in Paris; sell \$20. Worn three times. No. 355-D.

**LUNCHEON** sets for sale. Hardanger center, 6 plate, 6 tumbler doilies, very handsome. Can supply more doilies. 2 Lily Bridge luncheon cloths with 4 napkins to set, done in cross stitch. 1 imported pattern cross stitch lunch cloth, 2 yds. square. No. 357-D.

**SEE** England in Spring. A literary woman, experienced in travel, will accompany two or three ladies on a cathedral tour, Devon, Cornwall, etc. References exchanged. Itinerary and information on request. No. 400-C.

**FOR SALE.**—Hand carved gold frame, large portrait size. Used once. Bought for \$80. Sell \$50. No. 363-D.

**A** PARTMENT for rent—most unusual opportunity. Completely furnished—linen, silverware, kitchen utensils, etc.—all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines, 12 minutes from theatre and shopping centers. Excellent for summer visitors to New York and all-year stay. Can be had April 1st. References. No. 371-D.

**MODERATE** rent for summer months. Furnished with everything from parlor to kitchen. Seven rooms, all conveniences. Fine residential section of New York and only 15 minutes' ride from heart of shopping and theatre centers. Write at once. No. 372-D.

**FOR SALE.**—Two pairs especially handsome portieres, extra long, heavily embroidered by hand on rich dark green broadcloth, beautifully lined. Suited for Colonial house. Sell both pair for \$85, singly, \$45. No. 373-D.

## Professional Services

**YOUNG** woman of pleasing manner and ability wishes position in California hotel where she can develop a good position. No. 392-C.

**WANTED:** Position as saleswoman in some fine shop in California by young woman of experience and who understands what persons of good taste wish. No. 393-C.

**SITUATION** wanted by young lady as companion or private secretary. Cultured, of excellent family, well educated. Has traveled extensively. No. 396-C.

**TWO** young gentlewomen (German), desire positions in the West, far West preferred; would act as companion, housekeeper, and governess, fond of outdoor life. Best recommendations. No. 397-C.

**OFFICER** of Pay Corps of Navy, single, age 30, a resident of New York, and a member of an old New York family, is desirous of leaving the service. A position in which force of character, tact, the benefits of birth and breeding, executive ability, familiarity with discipline, and experience in administering property and finances are requisites, is sought. No. 398-C.

**A** YOUNG lady, well educated and refined wishes to be a companion. Traveling preferred. Experiences in foreign travel. Small salary accepted. No. 399-C.

**A** WOMAN, college graduate and experienced foreign travel, will act as companion to woman or party wishing to spend the summer abroad. No. 401-C.

**SENSIBLE** German, 27, wishes the entire mental and physical care of several small children. Or care invalid child. Country or travel. Permanent position of trust and responsibility only. No. 402-C.

**WOMAN'S** Club Papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 403-C.

**WANTED.**—A position as social secretary by a young lady of excellent social standing. Some knowledge of stenography and French. Can give the highest social references. No. 404-C.

**REFINED** young woman with bright disposition, desires position as companion to elderly woman or child. Has practical knowledge of nursing, executive ability and pleasing personality. No. 405-C.

**COLLEGE** girl would like position as companion or governess to child in family going abroad. Has had two years' experience teaching blind. No. 406-C.



# Fashion's Forecast of Spring Blouses



VK 1—At the upper left is a blouse of novelty crêpe in stripes of two widths. The yoke is set in with hemstitching, and the collar is of white satin. In apricot, or Copenhagen blue, \$3.85.



VK 4—The blouse at the upper right is of chiffon crêpe in the palest of flesh tints, with collar, deep revers and cuffs of white crêpe de Chine. The yoke effect and very long shoulders are outlined with hemstitching. An exact reproduction of a French blouse. \$6.50.



VK 3—The center figure in the center group shows a really charming blouse of fine white batiste, trimmed with dainty embroidery and hemstitching. The little bows on the cuffs and in front are delightfully pretty. This is an exact copy of a French blouse. \$7.50.

VK 2—At the left in the center group is shown a blouse of pink handkerchief linen with turn over collar and long revers and turn over cuffs of very fine pique. In pale pink trimmed with white or all white, \$5.50.

VK 6—Below at the center is shown a practical tailored blouse, of heavy white Habutai silk; excellent for sports. \$6.50.



VK 5—At the right of the center group is shown the Roman Cravat Blouse, reproduced from a French blouse. It is of washable net trimmed with embroidered medallions and Cluny lace. It closes at the back. The Roman-striped ribbon cravat and wristlets are very effective. \$10.

ORDERS BY MAIL  
SHOULD BE SENT TO

JOHN WANAMAKER . . . NEW YORK CITY





**DREICER & C<sup>o</sup>**

*Jewels*

**FIFTH AVENUE at FORTY-SIXTH  
NEW YORK**

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# SHOPPERS' AND BUYERS' GUIDE

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*A classified list of business concerns which we recommend to the patronage of our readers*

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## "Forced Into a Broader Field"

**A**dvertising in Vogue has not only paid me; it has forced me to extend my business."

James Sraeel, of Maison d'Art, complacently gazed about his little New York shop of lingerie, laces and gowns. On his desk lay seven letters.

"This morning's requests from Vogue readers for a catalog," he said, indicating the mail. "They come in almost every day, although I haven't yet issued a catalog. But I am preparing one.

"Heretofore, I have been seeking New York customers alone. To reach them, I first came in Vogue at the suggestion of a new clerk who told me the results her former employer had obtained through Vogue.

"New customers come into my shop continually—Vogue has sent so many of them in the past few months that my advertising has paid for itself many times over. And out-of-town readers have asked for catalogs so often that I am soon to issue one and open a mail order business—something I never considered seriously until I started to advertise in Vogue."

That the Maison d'Art is progressing in its expansion idea is indicated by this letter we received a few days later:

*"I would be grateful for any suggestions you may have to offer in the publication of my catalog.*

*"So many requests have come to me from Vogue readers that I can no longer defer its publication.*

*"My sisters, who travel with my goods to the fashionable resorts of the North and South, tell me that they often meet women who know Maison d'Art through Vogue.*

*"Needless to say, I am more than pleased with a medium that has forced me into a broader field."*

This is the way of Vogue—constantly finding shops that appeal to readers and then bringing reader and merchant together for their mutual benefit.

**SHOPPERS' AND BUYERS' GUIDE**  
 Vogue 443 Fourth Avenue New York

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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**KATHARIN CASEY**  
Gowns for all Occasions. Fancy Tailoring. Remodeling also done. 36 E. 35th St., New York. Tel. 1033 Murray Hill.

**LEMAITRE & MACK**  
Importers. Trousseau, Gowns and Fancy Tailoring. 23 West 45th St., New York. Tel. 4795 Bryant.

**MAGOVERN & HAGAN.** We make a specialty of Trousseau, Evening Gowns and street costumes of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39 St., N. Y.

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28 West 46th Street, New York. Gowns, Tea Gowns, Blouses, Dancing Frocks.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Gowns and Waists—Cont. Made to Order

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55A Sloane Square, London.  
When in England call at above address for inexpensive frocks and smart renovations.

**MISS M. E. JOHNSTON**  
Gowns and Waists to order for all occasions. Also tailored suits.  
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**M. E. WALSH.** Telephone 7295 Plaza.  
Formerly of 67 West 46th Street, New York. Trousseau, Gowns, Wraps, Fancy Tailor Suits. Prices moderate. 60 West 53d St., New York.

**MME. CHAMBER, EST. 1887.** Gowns for all occasions, to order. Specialty—well fitting Tailored Gowns. Remodeling of all kinds. 157 Lexington Ave. (30th St.), New York. Tel. 864 Mad. Sq.

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**MRS. SPENCER** formerly **LE BOUDOIR**  
24 West 46th St., New York, and Miami, Fla.  
Gowns and blouses for southern wear. Also dancing frocks.

**FAUCHER & GOLDEN,** to the woman out of town, offer to make gowns, suits, wraps, and blouses without fittings. Correspondence invited.  
2 West 47th St., New York. Tel. Bryant 3077.

**THE LITTLE QUEEN, Inc.** Makers of Gowns for Ladies. Specialists in the creation of Dresses and Suits for Young Ladies and Children. 56 West 46th Street, New York.

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suitable for all occasions for fashionable women. Reasonable prices.  
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**BLENDA,** Importer and Designer. Evening, Reception, and Ball Gowns a specialty. Original designs. French models copied to individual requirements. 648 Lincoln Parkway, Chicago. Phone.

**A FRENCH DRESSMAKER** will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Vogue readers. Mme. LaValle, 420 5th Ave., N. Y.

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**FAIRY FINGER SHOP** is now taking orders for hand-made Waists for Southern Wear. Many beautifully embroidered silk, linen, French crepe and batiste patterns. 64 W. 40th St., N. Y.

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**MME. ZARA**  
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**COLEMAN, Inc.**  
Gowns Prompt, reasonable. Also remodeling.  
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**FITZ PATRICK, PHILADELPHIA, PA.**  
French tailor makes. Opera wraps. Gowns for every occasion.  
1518 Pine Street, Tel. Locust 570.

**MME. LORETTA,**  
Maker of individual gowns and waists. Cafe and Dance gowns a specialty. 13 W. 38 St., next Lord & Taylor, N. Y. Tel. Greeley 1168.

**HELEN BLAKE** makes stylish frocks to suit the individual. French designs copied if desired. Exceptional remodeling. Moderate prices.  
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**RAGAN & DAVIS, IMPORTERS, N. Y. C.**  
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**REBA,** 2381 B'way, N. Y., N. W. corner 87th St. New showing of Spring models in all the latest materials at remarkably reasonable prices. Also Southern wear.

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**MAISON D'ART,** 46 W. 33rd St., N. Y., just across the way from the Hotel McAlpin. Exquisite fall gowns, dainty waists and up-to-the-minute dress novelties. Prices reasonable. Call on us today.

**ROYAL APPAREL CO.** Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet O free. 35-6th Ave., N. Y.

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Imported models of gowns, blouses, frocks and coats. Also trousseaux made to order. 7th Ave. and 54th St., N. Y. Tel. Columbus 4545.

**A. L. LA VERS CO., SPECIALTY SHOP**  
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Cotton crepe and eponge coats and skirts with appropriate shirts in wash crepe and china silks. Miss Holland, 423 Boylston Street, Boston.

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Unusually beautiful designs, each a correct interpretation of the latest fashions.  
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**AFTERNOON AND EVENING** Embroidered Net and Lingerie Gowns for Palm Beach and Southern wear—one-piece morning & afternoon cotton crepe dresses. Miss Holland, Boston, Mass.

**GOWNS,** Suits, Separate Coats, Tea Coats and Lingerie. Exclusive and artistic designs. Each an individual creation.  
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**MARIE,** 1712 Walnut St., Philadelphia, Pa. Gowns for all occasions—exclusive designs. Tea gowns and novelties in Jersey chemises. Combinations and petticoats.

**LOTUS STYLES** in coats, wraps; individual; unusual French designs; motor coats; new every week; descriptions, prices mailed. Lotus Shows, Broadway & 9th St., & 42 West 39th St., N. Y.

**EXCLUSIVE SAMPLE GOWNS** and blouses for all occasions. Dainty evening and dancing frocks at moderate prices. Estelle & Sister (The Parlor Shop), 204 W. 81st St., near Bway., N. Y.

**ROBINSON WEARING APPAREL CO. Inc.** Latest French Models & Samples. Gowns, suits & coats. Dependable goods. Detroit Branch, 6 Adams. Illus. Booklet, Popular prices. 501 5th Ave., N. Y.

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Sell Davis Quality Cards for all occasions.  
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**UNIQUE DINNER FUN IN DAVIS**  
Quality Dinner Cards.  
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**LEHNERT & ALEXANDER.** Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

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**MILLIUS,** 13 W. 38th St. & Plaza Hotel, N. Y. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

**SENEGAS,** 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupees. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

**L. MICHEL & CO.**  
Makers of all kinds of hair goods. Ladies' and gentlemen's wigs and toupees a specialty. Hair-dressing & manicuring. 697 Mad. Ave., N. Y.

**FOR GRAY OR FADED HAIR,** which you dislike, wear our naturally parted or low pompadour transforma with natural wave, guaranteed to stay in at Francis, 8 W. 37th St., N. Y.

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**HERMAN J. BOSCH,** 2 E. 46th St., N. Y. A hairdressing establishment where refined taste prevails. Distinct and individual designs for graceful hairdressings. Beautiful hair goods.

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**THE COZY GREY SHOP,** 4 West 37th St. is just what the name suggests. Human Hair Goods. Electrical and Vibra Massage, Marcel waving. Manicuring. Tel. Greeley 557.

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**HIGHEST PRICES PAID** for Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 8 Maiden Lane, N. Y.

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**GRACE HAZEN, ART AND CRAFT SHOP**  
Studio 53. 119 E. 19th St., N. Y. Special designs in gold, platinum jewelry, fine gems. Fine hand-hammered silver spoons, bowls.

**OLD JEWELRY REMOUNTED**  
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**PENELOPE,** 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

**WE BUY from CUSTOM HOUSE SALES** and bankrupt stocks, so we can offer real laces, neckwear, charmeneu, crepes, silks, etc., below wholesale prices. J. Schwartz, 68 E. 34th St. N. Y.

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Distinctive Suits and Hats  
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(Continued on page 14.)



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A classified list of business concerns which we recommend to the patronage of our readers

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Exclusive designs to order \$45 upwards.  
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Exclusive designs and faultless workmanship.  
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Special attention given to mail orders.  
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Yoke effect. Very special at \$5. Wm. S.  
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messages that no doubt  
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Also copies, \$10 up. Correct Mourning Millinery  
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proofs for motoring and traveling are ideal.

**YOUR HAT** should be as **EXPRESSIVE**  
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**MISS GERITY**  
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**YOUR EASTER HAT TRIMMED FREE**  
Mme. Loie will teach you how. Use your own  
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wear, money. R. 609 DePan Bldg., 489 5 Av., N.Y.

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reasonable prices. Investigate. Try us.  
Hutchinson's Shirt Hospital, 1269 B'way, N. Y.

**CECILIAN FIBRE FLOWERS** never fade.  
Look, feel, smell, and are just like real flowers;  
but they last forever. Something entirely new.  
Send for booklet—it tells more about them.

**CECILIAN FIBRE FLOWERS** Send \$2 for a  
large bunch of violets or a large corsage rose in  
a handsome box. You will then order more.  
Robt. W. Morgan, Distrib'r, 124 E. 41st St., N. Y.

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for your country seat.  
Send description to  
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**BICHARA DE PARIS PARFUMS** Concen-  
trated floral oils, water and blended perfumes.  
Toilet preparations. Booklet explains all. Write.  
Natura Co., 15 E. 35th St., New York.

**BICHARA'S DELICE DE PERA** or "Delight  
of Persia." An exquisite and delicate perfume—  
its fragrance charms! Sample mailed for 50c.  
Natura Co., 15 East 35th Street, New York.

## Pets

**THOROUGHbred** Toy Pomeranians; rea-  
sonable. Strong, healthy, from imported prize-  
winning stock. Most fashionable breed. Order now.  
Miss Snodgrass, Parkersburgh, West Virginia.

## Pets—Continued

**PERSIAN CATS AND KITTENS.** All colors  
and prices. Most companionable of house pets.  
Delightful gifts. Catalog and prices on request.  
Black Short Haired Cattery, Oradell, N. J.

**THE DOMESTIC SHORT HAIRRED CAT**  
has been brought to a high state of beauty by  
careful breeding. Splendid specimens for sale.  
Black Short Haired Cattery, Oradell, N. J.

**THE DOG OR PUPPY** that you want is  
waiting for you at our Kennels. All breeds.  
Prices right. Ask for catalogue. Black Short  
Haired Cattery, Oradell, N. J.

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Color photography in all its branches exclusively.  
Sittings anywhere.  
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**SEND FOR FOLIO OF SAMPLES**  
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Home Portraits of Children, Bath Beach,  
New York City. Phone, 1070 Bath Beach.

**BROWNELL STUDIO.** Home portraiture a  
specialty, city or country. Old photographs, da-  
guerreotypes, etc., copied and enlarged. Photo-  
graphs colored, 45 E. 59 St., N.Y. Tel. Plaza 2170.

**A DAY WITH YOUR BABY** from the  
morning bath to the evening crib. I photograph  
at your home all his daily activities. Call or write.  
Jessie Tarbox Beals, Inc., 71 W. 23rd St., N. Y.

**SARONY, Inc., 256 Fifth Ave., N. Y.**  
Established by Napoleon Sarony 1866.  
48 years' experience in pleasing those who desire  
the best in artistic photography.

## Rooms & Apartments

**THE ADRIENNE,** 319 West 57th St., N. Y.  
Enlarged and improved—Annex added—new din-  
ing room and nine suites with private baths.  
Apply to Miss Proudfoot.

**13-15 EAST 54TH ST., N. Y.** Boarding place  
of exceptional advantages, where home comforts  
are enjoyed by its guests. The cuisine and loca-  
tion unexcelled. Moderate prices. References.

## Selling Agents

**OVER-STOCKED WARDROBES,** Antiques.  
Your slightly worn gowns of quality and style  
sold for good prices. Write for circular.  
Florence E. Burleigh, Canaan, N. H.

**MME. NAFTAL** pays highest cash value for  
fine misfit or slightly used evening, street and  
dinner costumes, furs, diamonds; jewelry. 69 W.  
45th Street, New York. Tel. Bryant 670.

## Shoes

**WILLIAM BERNSTEIN.** Short Vamp Shoes.  
(Reg. U.S. Pat. Off.). Originator; creator. Fit.  
Quality. Style. Send for Booklet "V." Sold at  
54 W. 31st St., and 1591 Broadway, N. Y.

**SHORT VAMP SHOES,** Cuban and Louis  
XV heels. Sizes 1 to 9, A to EE. Catalog sent  
free. J. Glassberg, Three Stores, 311 6th Ave.,  
58 Third Ave., and 225 West 42nd St., N. Y.

**"SHOECRAFT" SHOP,** 27 W. 38th St., N. Y.  
A shop where today's styles are  
individualized and made exclusive.  
Send for guide to present modes.

**SWOPE'S ORTHOPEDIC** Children's Shoes  
allow proper freedom to the feet of a growing  
child. Write for special catalogue. Swope Shoe  
Company, 918 Olive Street, St. Louis.

## Shopping Commissions

**MRS. H. GOODALE ABERNETHY**  
Shopping Commissions. No charge.  
37 Madison Ave., N. Y. 75 Boundary Road,  
London, N. W. 12 Rue Rennequin, Paris.

**PROMPT SERVICE A SPECIALTY.** Interior  
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9 yrs. experience. References. Booklet. Mrs. E.  
F. Bassett, 145 W. 106th St., N. Y. Tel. River 4452.

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Purchasing Agent. Accompanying out-of-town pa-  
trons. No charge. References. Chaperoning.  
Specialty of cotillion favors 112 W. 11th St., N. Y.

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96 Fifth Ave., New York. General Shopping.  
No Charge. Circular. Bank reference. Personal  
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**MRS. S. D. JOHNSON** shops for and  
with customers without charge. Rush moun-  
ing orders and rugs a specialty. 347 5th  
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**MARJORIE WORTH,** 22 E. 34 St., N. Y. Tel.  
Murray Hill 2155. General Shopping. No charge.  
Courteous, prompt and efficient attention to  
every order. Bank Reference. Letter on request.

## Shopping Com'iss'ns—Cont.

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Paris representative. References. 214 West 92nd  
Street, New York. Telephone 2709 Riverside.

**CHINATOWN SHOPPING** Unusual gifts of  
sandalwood, embroidered silks, ivory, jade,  
bamboo, china, lacquer, etc., purchased with-  
out charge. Bertha Tanzer, 176 Mad. Ave., N. Y.

**MRS. C. B. WILLIAMS,** New York Shop-  
ping. Will shop with you or send anything on  
approval. Services free. Send for White Sale  
Bulletin. 366 Fifth Avenue, New York.

**MRS. C. H. GALT**  
General shopping done for and with customers  
without charge. Bank references. 118 East  
29th St., New York. Telephone 5853 Mad. Sq.

**JANET PORTER**  
shops for or with patrons. No charge. Prompt,  
careful attention. Circular. Bank references.  
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**MRS. VIVIAN M. DEMAREST**  
shops free for particular ladies who desire the  
best that N. Y. shops afford. Satisfaction guar-  
anteed. Circular. 30 East 34th St., New York.

**SHOPPING TROUBLES ELIMINATED.**  
I will buy anything you require or advise you in  
matters of dress, house-decorations, suitable gifts,  
etc. Miss H. Lee, 26 Gramercy Park, N. Y.

**JEWELRY & PRECIOUS STONES** bought  
by an expert. Isabel A. Lyons shops without  
charge, buying wearing apparel & artistic house  
furnishings. Bank ref. Room 3, 136 W 34 St., N.Y.

**MRS. ST. J. RAVENEL**  
Decorating and 250 W. 78th St.,  
General Shopping New York City.

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**ROMAN SHOPPER** buys for you, anything  
from an old master to a handkerchief. Send for  
price list or just say what you want. Address  
"Shopper," Sebastie Reale, Rome, Italy.

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to ladies visiting N. Y., chaperoning daughters.  
Foreign languages spoken. Social references. Car-  
lton Chambers, 402 Mad. Av. Tel. 2890 Murray Hill.

**I WILL SHOP** with or for clients. Experience  
has given me a wealth of ideas. Private motor.  
Gifts, trousseaux, decorating and house furnis-  
ings, antiques, reproductions. Address above.

**A SEASON IN NEW YORK.** Social and edu-  
cational advantages under proper chaperonage.  
Write for folder. Mrs. John Means Thompson,  
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**COSMUS & WASHBURN**  
always show the latest and most approved  
forms in social and wedding stationery. 546  
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**ENGRAVED CARD PLATE** name only, Eng-  
lish script, and 50 cards, 95c. 100 announcements,  
with envelopes, 7 lines English script, \$6.50, pre-  
paid, best work. LeCompte, Baltimore, Md.

**FREE.** Society, Monogram & Initial inkless  
embossed stationery. Printing of every descrip-  
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Mention this magazine.

**DAILY EXPENSE RECORD** postpaid for \$1.  
Find out what you spend a day. We would all  
save if we knew. Address Sullivan In-  
dustrial Co., 3131 Broadway, New York City.

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**A GIFT ACCEPTABLE.** Dainty tea cups of  
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flies in gold or colors. Beautifully boxed. \$4 &  
\$5. Furness Studio Shop, 22 E. 34th St., N. Y.

**MINIATURES FROM PHOTOGRAPHS**  
Artistic, Accurate and Beautiful. The Lillian  
George Studios, Photographers. 5 W. 58th St.,  
N. Y. (next to Plaza). Telephone 4876 Plaza.

## Specialty Shops

**FRENCH SWAN QUILL,** holds modern pen.  
\$1. Dutch pewter spoon, \$1. 47 in. "Hearth  
witch-broom, \$1.50, mailed free." Studio Shop for  
Things Beautiful. Studios 20 & 21, 96 5th Av., N.Y.

**AT MRS. DOW'S:—**  
Beads from Europe and the Orient.  
Special importation just received.  
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**AT MRS. DOW'S:—**  
Fans, mats and baskets from  
Hawaii, Jamaica and the Philippines.  
22 East 34th St., New York.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Specialty Shops—Cont.

**GLEBEAS WONDERFUL FLOWERS** are illustrated (from actual photographs) on page 86. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**TIP YOUR HEAD A BIT** as you leave the Waldorf, 33rd Street side. We are directly opposite on Thirty-third Street. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**IF YOU LIVE OUT OF TOWN** Write for booklet showing actual photographs of Glebeas flowers for decoration and corsage. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CRAFT AND GIFT SHOPS** Generous profits to you as our representative. Our special offer makes money for you. Write us. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**THE TORII SHOP** Unique novelties and imports interesting to gift and art shops. Information on request. 620 South Warren St., Syracuse, New York.

**THE LITTLE CRAFTS SHOP,** Hartford, Conn. Carved Ivory pendants and brooches, edelweiss, narcissus, wild rose, double rose, daisy, \$1.—\$1.50 postpaid, no catalogue.

**BALANCING PARROTS,** brightly colored. No mechanism to get out of order. Uncommon, imported novelties for tea rooms and gift shops. O. J. Dierckx, 34 West 36th Street, New York.

**KING HOOPER SHOP.** Quaint old china, furniture, silver, jewels, pictures, mirrors and furnishings. Collected from homes of New England. 561 Fifth Ave. in Forty-sixth St., N. Y.

**RARE NOVELTIES IN JAPANESE** negligees, baby's wear, hosiery, flowers, perfume, fancy goods. Importer's prices. Catalogue. Royal Gold, 8 East 125th Street, New York.

**A CUSTOMER SAID:** "One can come in blindfolded and pick up a little gem!" 350 "Little Jems," practical gifts and necessities at \$1. The One Dollar Shop, 10 W. 40th St., N. Y.

## Swimming Schools

**SWIMMING SCIENTIFICALLY TAUGHT** to ladies, gentlemen & children. Private instruction. Two heated filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

## Tea Rooms

**THE SCOTCH TEA ROOM,** Breakfast, Luncheon, Afternoon Tea, Table d'hôte Dinner 75 cents. Orders taken for scones, cakes, jam & marmalade. 31 West 46th St., N. Y. Bryant 6476.

**THE STUDIO TEA ROOM** Luncheon 50c. Dinner 65c. Sandwiches, cakes and pies to order. Teana McLennan, 26 West 40th St., New York

**"GREEN DRAGON TEA HOUSE"** Delicious home cooking from English recipes served in an atmosphere of harmony and rest. Luncheon, tea, early supper or dinner. 214 S. 15 St., Phila., Pa.

**THE ROOF TREE INN, 3 W. 28th St.** The quaintest place in New York for Luncheon, Afternoon Tea, or Dinner.

**MEXICAN CURIO SHOP and TEA ROOM** 3 W. 39 St., N. Y. Delightful place to shop and dine. Luncheon, 35 and 50 cents. Afternoon tea 30 cents. Waffles, 20 cents. Dinners.

**SUBURBAN CLUB, 176 Madison Ave., N. Y.,** offers every convenience to ladies of refinement when shopping, etc. Large artistic Reception Rooms, private Dressing Rooms. Moderate fee.

**EXPOSITION DE LUXE.** Old-fashioned English Cookery—Melton Mowbray Pork Pies—Bakewell Puddings. City deliveries of delicious desserts. 176 Madison Ave., bet. 33 & 34 Sts., N. Y.

**BLUE BIRD TEA ROOM.** Luncheon and afternoon tea. Home cooked dainties. Table d'hôte breakfast, 35c-50c; dinner, 75c. Genuine English Plum Pudding. Orders taken. 64 W. 46 St. N. Y.

**THE TALLY-HO, 20 East 34th St., N. Y. Tel.** Murray Hill 5924. Luncheon and afternoon tea. Table d'hôte dinner, 6-8 P. M.; 85 cts. "Picturesque novel experience." N. Y. Herald.

**RIP VAN WINKLE TEA ROOMS** 17 West 37th St., N. Y. Home cooking by a Maryland cook. Private rooms for Dinners, Dances, etc.

## Toilet Preparations

**Buena Skin Tonic.** For that soft, velvety finish. Always desired by the refined and cultured woman. All hairdressers. Prepaid \$1. Jean Wallace Butler, 422 So. Hoyne Ave., Chic., Ill.

**BEAUTY HINTS:** The Marinello System will make your complexion as clear and youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

**WAXEN SACHETS,** daintily boxed, satin wrapped, 70c. Miniatures, 25c. Ivoryoid Vanity-box, puff, powder-cake, 50c. Compagnie Faria. Dept. A, 9-13 Maiden Lane, New York City.

## Toilet Preparations—Cont.

**COMPLEXION CLARIFIER RIVIERA** used regularly and consistently will positively soften, clarify and beautify the complexion. Parfumerie Riviera, 11 East 30th St., New York.

**PRISCILLA CLEANSING CREAM** cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

**SHAMPINE.** A medicated egg shampoo. Thoroughly eradicates dandruff. Promotes luxuriant growth of hair. Very convenient to use. Tubes 50c each. Shampine Shampoo Co., Visalia, Cal.

**RECAMIER CREAM,** invaluable for tan and sunburn. Keeps the skin soft and smooth. Endorsed by physicians and chemists. Sizes 50c. & \$1. Booklet. Recamier Mfg. Co., 129 W. 31 St., N. Y.

**YAMA-YURI,** used in place of soap, cleanses & creates a radiant skin. Once tried, always used. Sample, 10c. Send for booklet, "Rare Toilet Preparations." O-Kami-San Co., 70 Warren St., N. Y.

**LE PERLE FACE POWDER,** a complexion aid, adheres, protects, beautifies; in four tints, delicately perfumed, 50c per box, prepaid. Miss Cloud, cor 15th & Walnut Sts., Phila., Pa.

## Toilet Preparations—Cont.

**STAGE "SECRET" WHITE,** excellent for the evening toilet. Gives a beautiful white to your skin. Harmless. Will not rub off or soil clothes. 50c the tube. Ray Mfg. Co., 216 W. 46th St., N. Y.

**FACIAL TREATMENTS** that give life and nourishment to neglected skin. Sagging muscles and wrinkles remedied. Also Laird Skin Food \$1. Mrs. R. H. Laird, 20 W. 31st Street, New York.

**"CLEANSINA"** on your Dressing Table, keeps the scalp in a clean and healthy condition. Gives the hair freedom of growth. Prepaid \$1.10. Write for Booklet. Kruse, 526 Amsterdam Av., N. Y.

**GARDENIA BLOOM AND CREAM,** beauty builders, perfectly pure, non cosmetic, yet give the skin the white velvety texture of the flower. Booklet. Aurora Specialties Co., Lowell, Mass.

## Travel

**EUROPEAN TOUR.** Small Private Party Sailing April 11, 1914, to the Mediterranean. 98 days, \$1,000. Address, A. F. Pierce, 1480 Broadway, New York. Telephone 4260 Bryant.

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Six years ago, a store at 42nd Street and Fifth Avenue rented for \$10,000 a year.

To-day, you couldn't rent that store for twice the sum—so important a shopping district has this section become.

Values in the "Shoppers' & Buyers' Guide" have increased tremendously. And after April 1st, the rates in this department will be increased to \$4 per insertion and \$80 per year. The present rates are \$3 and \$60.

But you can retain the present rates throughout 1914—using an increasingly valuable shopping directory at a low rent—simply by indicating before April 1st that you wish to use the "Shoppers' & Buyers' Guide" this year.

A note will bring full particulars.

## SHOPPERS' & BUYERS' GUIDE SERVICE

Vogue 443 Fourth Avenue New York City

**MARY GREY'S** Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, \$5. Mary Grey Co., 2 East 46th Street, New York.

**QUIN-SEC HAIR ELIXIR—**For dandruff and falling hair. Price, \$1.00. Hair Salve, 50 cents. Write for booklet. Scientific treatments. K. M. Quinlan, Parlors, 166 Lexington Ave., New York.

**LLEWELLYN'S "SKIN FOOD"** is a dependable first aid to beauty, cleansing and nourishing. Large tube, postpaid to any address for 35c. Llewellyn, 1518 Chestnut St., Phila., Pa.

**NAILINE.** The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 50 Ferry Street, New York.

**MME. MAY'S** celebrated wrinkle lotion corrects flabbiness and closes the pores. Gives youthful complexion to those showing traces of time. \$1.00 per bottle. 15 Temple Place, Boston, Mass.

**MANULOTION,** an excellent skin bleach for neck and hands, imparts that fine white transparent appearance which is so desirable. 4 oz. bottle mail 60c. R. S. Foster, 359 B'way, N. Y.

**"AMBROSIA"** meaning supremely excellent. Ill. catalog explains why our tonics stop falling hair, why our creams, toilet waters, etc., are beneficial. Ambrosia Co., 147 Franklin St., Buffalo.

**KATHO MASSAGE CREAM** beautifies the skin, builds up the delicate tissues. Will not grow hair. 50 cents, post paid. The Katho Mfg. Co., West Rutland, Vermont.

**GUIDE TO ROME.** College graduate. Rome, Ancient, Modern, Romantic! Its Highways & Byways made vitally interesting. Write for information. W. Rollins, 56 Via Emilia, Rome, Italy.

**PRIVATE TOUR** around Africa, conducted as individual travel. Small party of young ladies under personal care and escort of English lady of position. Visiting Gibraltar (address next).

**MARSEILLES, Naples, Port Said, Port Sudan, Aden, Mombasa, Zanzibar, Tournance, Durban, Cape Town, Madeira; leave N. Y. in March.** Miss Mercer, 1319 Vermont Av., Washington, D. C.

**YOU CAN TRAVEL AT EASE** through miles of interesting shops by following the Shoppers' & Buyers' Guide.

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**WILE-AWAY STEAMER BOXES.** A gift for every day. Contents selected for the individual. Prices, \$5 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**UNUSUAL STEAMER BASKETS** Filled with fruit and surprises. Daintily wrapped. \$5, \$7.50, \$10 and \$15. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**FOR CHILDREN—WILE-AWAY BOXES** Ideal for birthdays, convalescence or journeys. Each one individual. Prices from \$4. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

## Unusual Gifts—Cont.

**CONVALESCENCE BOXES.** Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**MAJOLICA JARDINIERES, \$1.75** with a dainty fruit design in color for library and living room, gifts and prizes. "La Bottega," 402 Madison Ave., N. Y.

**THE LAVENDER SHOP** Four dainty lavender bags in box, with hand painted cart, 50c postpaid, in U. S. 634 Slater Building, Worcester, Mass.

**GLEBEAS WONDERFUL FLOWERS** are illustrated (from actual photographs) on page 86. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**CRAFT AND GIFT SHOPS** Generous profits to you as our representative. Our special offer makes money for you. Write us. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**NATIONAL SOCIETY OF CRAFTSMEN** Jewelry, pottery, leather, textiles, or metal work. Call for that wedding or birthday present. 119 East 19th Street, New York.

**MADE BY THE BLIND.** Hand-woven cushions, scarfs, baskets, rugs and linen and gold thread bags. The Lighthouse Weavers of N. Y. Association for the Blind, 111 E. 59th St., N. Y.

**SPECIAL FOR FEBRUARY ONLY** Silk lined, hand embroidered silk kimonos, wing sleeves & sash, formerly \$12, now \$8. All shades. Bertha Tanzer, 176 Madison Ave., N. Y.

**SPECIAL FOR FEBRUARY ONLY** Quilted silk lounging robes hand embroidered; deep shawl collar; pink & blue, formerly \$15, now \$10. Bertha Tanzer, 176 Madison Ave., N. Y.

**HAINANESE Cloisonné Bracelets, \$3;** bar pins, \$1.75; pair beauty pins, \$2. Beautifully wrought in silver and colors at The Far East Shop, 148 Outler Bldg., Rochester, N. Y.

**THINGS QUEER AND QUAIN,** Class rings & pins individually designed. Silver model submitted. Gold, silver or copper, with or without stones. Mary G. Phillips, 25 E. 59 St., N. Y.

**GIFT SHOPS:—** Let me send you a \$5 or \$10 assortment of Easter Greetings, 30 or 40 designs. Ernest Dudley Chase, 6 Ashburton Pl., Boston.

**A CORDUROY BATH ROBE** in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

**YOUNG WOMEN'S CHRISTIAN ASS'N.** Needlework Dept., 14 West 45th St., N. Y. We are still exchanging puzzles for people out of town as well as for those in town.

**NEWEST FAD.** Lucky Voodoo Witch Beads. All colors, perfumed, \$1 & \$2. Birth flower & birth stone necklaces. Send birth date. Ayala Bead Co., 1742 St. Charles Ave., New Orleans, La.

**TANGO SLIPPER SLIDES.** Exquisite French brilliants, silver slide setting; \$2.50 pair postpaid. Black Santoir Rhinestone rosette slide, \$2. Peter Gaskell, 500 5th Ave., N. Y. R. 402.

**PETER GASKELL BAGS,** Suede leather, silk lined with Arts and Crafts ornaments to match. In brown, black, green and gray. \$2 & \$3 postpaid. 500 5th Ave., N. Y. R. 402.

**MOTHER GOOSE SURPRISE BOX** Orders will be filled by Miss J. G. Stevenson (formerly Sewickley, Pa.), at 252 Connecticut Av., Atlantic City, N. J., from January to May.

**"YOUR Membership Fee is insignificant,** compared with my yearly savings as a Guild member," writes one dealer. Samples. Prices. Forest Craft Guild, 6 E. 39th St., New York.

**"LAST YEAR I SAVED \$200.** in discounts alone," writes one man. Special discounts to Guild members conducting Gift & Craft Shops. Forest Craft Guild, 6 E. 39th St., New York.

**THE EDITH ALLEN HALL** cross-stitched linens, for distinctive wedding gifts. Breakfast and porch sets, individual set for breakfast tray, \$6.50 up. 364 Bedford St., Stamford, Conn.

**PAPER NOVELTIES FOR GIFT SHOPS** Fine sales assured—send for catalog and special discounts. The Little Work Shop, 443 Clermont Avenue, Brooklyn, N. Y.

**ORIENTAL KIMONO.** Hand emb'd heavy silk, silk lined. White, black, colors. Long, \$15; Short, \$7.50. Gold emb'd Rag, \$6. Henry Lee & Co., Chinatown, San Francisco.

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**SWITZERLAND IN AMERICA.** All winter sports within 20 hours of New York. Ski-ing, bob-sleighing, skating, hockey, curling, snow-shoeing, and tobogganing on the famous Chateau Slide.

**THE CHATEAU FRONTENAC,** the world's most beautiful hotel. Ideal climate, holiday attractions. Thés dansants, dinner dances, unique features for visitors. Special winter rates.

**QUAINT QUEBEC** calls you. Will you come? Winter booklets, reservations made, all details arranged by Miss Amy Phillips, N. Y. Representative, Hotel McAlpin, N. Y. Tel. Greeley 5700.





## SMART HATS *and* BLOUSES *for* EARLY SPRING

Figure in top row, left, shows new model tailored waist of taffeta with new long shoulder effect; strap cuff and small buckle. Colors: purple, Copenhagen and white.....\$6.95

Very chic hat with hemp straw brim and moire ribbon crown in black, white or purple; other colors to order.....\$10.50

Lower left hand figure shows a chiffon waist over white net; bodice ef-

fect of shadow lace; vest of net. Navy or black. Special.....\$5.50

Sailor hat with roll brim made of Milan hemp trimmed with ribbon and jet ball. White or black. Colors to order.....\$10.25

Figure in center shows waist of flesh color chiffon over hemstitched lining of white chiffon cloth; tucked chiffon collar and cuffs with em-

broidered edge.....\$10.50

Lace hat with moire or satin crown; black or white. Special price..\$7.95

Figure in top row, right, shows embroidered waist of white voile with set-in medallions; trimmed with tucks and beading.....\$2.95

Tricorne hat of hemp straw trimmed with fruit and moire ribbon. Black or white; colors to order..\$8.25

Lower right hand figure shows a waist of fine handkerchief linen with new raglan shoulder. Colors: canary, rose and apricot. Very special.....\$4.95

Leghorn hat; top brim covered with chiffon and edged with narrow white lace; moire ribbon draped crown; clusters of fruit; ribbon and chiffon in white, black, or Copenhagen blue; other colors to order.....\$9.50

# STERN BROTHERS

West 42nd Street

NEW YORK

West 43rd Street



How to Make Sure of

## VOGUE'S BEST NUMBERS

The next four issues of  
the Spring Fashion  
Program

"THE first purpose of Clothes," wrote Carlyle in *Sartor Resartus*, "is not warmth or decency, but ornament."

The principle that clothes are primarily ornamental is overlooked by some pattern designers—but never by Vogue! Vogue pattern gowns are as good looking as their Paris prototypes. Made from the very best models that Vogue can find, they combine excellence of line with ease of execution.

Introducing the next Vogue—the Spring Pattern Number—we invite you to consider its two hundred and fifty models from the single standpoint of smartness. Nothing is more practical than good style or less practical than bad. It pays always to take the very best French model procurable, for it will hold its style and be perfectly wearable long after any less good design is hopelessly out of the mode.

Vogue Patterns are the bridge that spans the gap between the limited and the unlimited dress allowance. They enable the woman whose dress allowance is slender to dress as smartly as those who spend far more than she does.

### VOGUE'S BEST NUMBERS

To many readers the forthcoming Spring Fashion Numbers are the best of the whole year. If you do not regularly receive Vogue as a subscriber, this is virtually your last chance to make sure of them all. Page 115 offers a simple way to reserve them.

If you have not long known Vogue, you will find on page 2 a resumé of the various ways in which Vogue is eager to be of service to you. To read this page is to discover the many-sided nature of Vogue. After all, Vogue is something to use as well as something to read. And having established these services, it is not strange that we are exceedingly desirous of having them used by new friends as well as old.

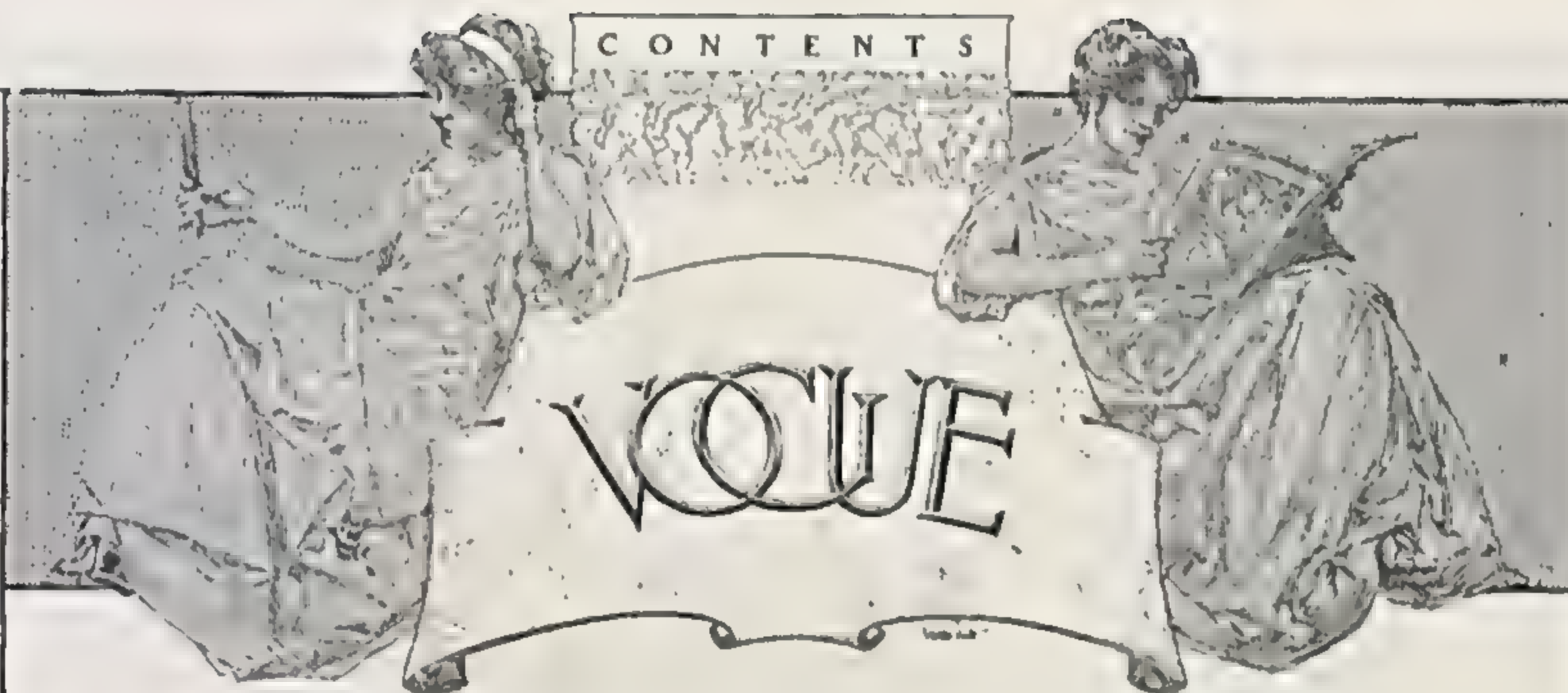
### SUBSCRIPTION AGENTS

In the next column is an explanation of the delays that result not infrequently when subscriptions are sent through agents. If you do this, remember that it is a roundabout process; and when you want your first number promptly, give the agent your order weeks in advance. If you have not time to do this, send your subscription direct to Vogue.

### CHANGES OF ADDRESS

When you move, give Vogue three weeks' warning. As we remarked a few weeks ago, Vogue's subscribers are migratory in habit; were there only a few names to change each time, we could do it, practically, overnight. But there are hundreds, even thousands, of changes to make twice a month; and therefore, please remember to send Vogue a postal card with both the old and the new address three weeks in advance of the time you want your first Vogue delivered at the new address.

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### IF YOUR SUBSCRIPTION DOES NOT BEGIN PROMPTLY

Sometimes Vogue receives warm remonstrances from those who have forwarded their renewals through subscription agencies. "Where is my Vogue?"—"I subscribed three weeks ago and haven't yet had a copy."—Such letters by dozens come to us from women whose orders we have oftentimes not received, to say nothing of having entered.

The fact is that orders sent in this way should be sent long before the first number is wanted. Canvassers and agents, as a rule, "clear" through the next biggest subscription agents; and these, in turn, through the next biggest; and so on, almost *ad infinitum*. Meanwhile the subscriber cannot understand what has become of her order.

Vogue has no reason, and much less any wish, to discourage those who for one reason or another prefer to subscribe in this roundabout way. But if you do this, be sure to do it long ahead of the time you want your first copy, as Vogue cannot undertake to supply back numbers or to guarantee against delay except when subscriptions are sent direct to Vogue.

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The next Vogue will be the

## SPRING PATTERN NUMBER

Dated March 1st

THE next Vogue is the annual Spring Pattern Number—an issue that will illustrate and describe Vogue's 250 selected patterns for the new season. Look for this cover. And, unless you are a subscriber, it is not safe to content yourself with merely looking for it. Tell the newsdealer now to reserve a copy when it appears.



The cover of the next (March 1st) Vogue is by Helen Dryden

Even if the patterns themselves were not instantly available, the next Vogue would be in tremendous demand simply as a complete reference book of the more practical fashions as they are being actually worn here in America.

Among the designs produced in pattern form you will find the characteristic touch of every great designer. The models include afternoon and evening gowns, wraps, coats, tailor suits, negligees and lingerie; also some admirable styles for children.

To miss this Pattern Number would be almost as unfortunate for the woman who does not yet use Vogue's patterns as for her who uses a dozen or more each season.

### ALSO IN THE NEXT VOGUE

There is to be a little article and many pictures of Miss Elsie DeWolfe's charming house at Versailles. It is always interesting to know how decorators decorate their own houses. Be sure to study this example.

Turn to page 55 of this Vogue for the first instalment of "The Lady of the Garden." Not for years have we published a more original series. The next paper will appear in the next Vogue, and so on throughout the spring. The author is including, side by side with her pleasant philosophy, a variety of helpful suggestions for the woman who gardens. Do you? No matter whether your house stands on an acre of ground or on a thousand acres, you will never know the pleasure of a garden until you do some of the things yourself—most of the planning and at least some of the work.



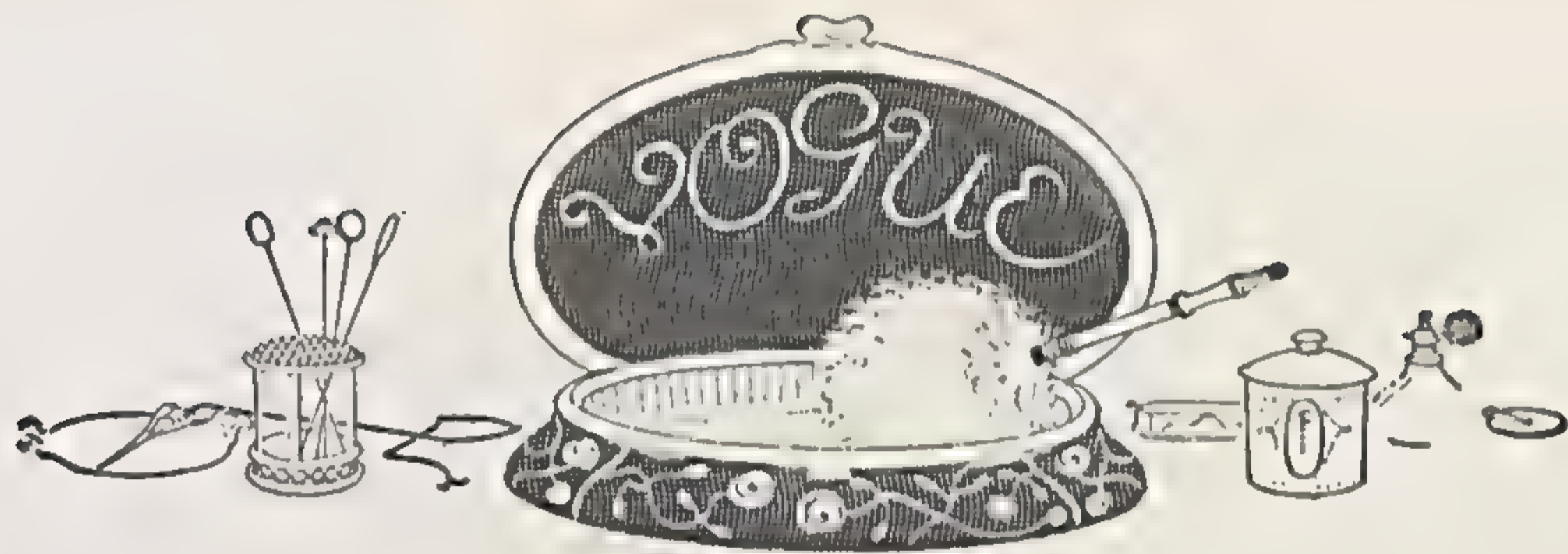


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PRINCESS ANTOINE-ALBERT RADZIWILL

*In London, in 1910, Miss Dorothy Parker Deacon was married to Prince Antoine-Albert Radziwill, a son of the first branch of an ancient Russian family. Their estates are a few hundred miles south of St. Petersburg, but the greater part of the year finds the Prince and Princess in England*





## ON *the* EVE of *the* PARIS OPENINGS

Paquin Is Showing a High Waist-line That Is Only a Line, While Buzenet and Bernard Entirely Omit the Girdle and Tighten the Bodice—Premet, Martial et Armand, and Lucile Are Exploiting the Bustle Skirt, and the Slit Skirt Is Still with Us—Coats Are All Lengths, Frequently with Belts, and Generally with Waistcoats

**T**HIS year the couturiers are working along such divergent lines that almost the only important issue on which they agree is their point of departure, namely, the corset. On second thought, there is one other—the neck-line of the décolleté bodice. Couturiers unite in declaring that the bodice is to be no lower—for reasons that are obvious. Woman is to be corseted from her knees to her waist-line, no higher, no lower. The only permitted variations will be in the material employed, and in the methods of boning, of lacing, and of trimming.

### SKIRT WARFARE

The question of influence is not, however, the only bone of contention. The old warfare between the straight and the draped skirt goes merrily on, with no signs as yet of abatement in the strong phalanxes of either party. Just at present, drapery is taking two roads to voluminousness, one which leads deviously to the bustle and the other which makes straight toward a mode as utterly new as anything could be; it shows a skirt pulled out into a sharp peak, almost right-angled, over each hip. This newest manifestation is illustrated on page 24.

The adherents of drapery — the new-old school — with Premet, Martial et Armand, and Lucile as exponents, point with pride to the pictures of 1870 styles and claim praise for their patriotism in reviving them, admiration for their cunning in taking the best of the old to combine with the best of the new, and gratitude from the manufacturers for their cleverness in using billows of material.

The frock of white taffeta shown at the right on this page is a worthy and charming representative of the bustle movement. It shows, also, the upward drapery of the hem, which is a prominent detail of this school. The corsage is collared with a flaring collar of

lace, wired to stand away from the neck in back. The frock of plaited white tulle and lace with a corsage bouquet of vivid red roses, sketched on this page, is a most convincing argument for the cult of the straight up-and-down silhouette, although it must be admitted that its plaitings encroach somewhat upon the preserves of the rival faction. From shoulder to heel, however, it adheres to the straight-line effect

which finds a foremost and most influential sponsor in Poiret. The prophesy of certain couturiers that the tunic will grow to the dignity of an overskirt, is given credence in the plaited tunic, or overskirt, which falls below the knees of this frock.

Chéruit sometimes goes so far toward the goal of that waistlessness that produces the straight line as to arrange a blousing drapery so that it reaches its most voluminous proportions right at the waist-line in front, and so, with the shoulders balancing the hips, attains a scarcely wavering line from the top to the bottom of a gown.

In view of the assembled evidence on this and the following pages, which swing like a pendulum between the two silhouettes, it is impossible to say that either of them will take precedence over the other. Rather quite plausible is the assumption that both will be worn and admired.

### THE WAIST-LINE

Now as to the all-important waist-line — the most influential single factor in determining the outline of the figure. For dresses it will be either normal or high, and on coats it will be placed very low. In her evening gowns Paquin exploits the high waist-line, but Paquin's waist-line is simply a line—never by any chance is it a girdle. The corsage, scarce more than a girdle, is shirred in close below the bust, and both skirt and tunic are shirred into the corsage. Sometimes the corsage droops to hide the waist-line, and gives a fairly straight line from the shoulder to the hem of the skirt, as shown in the sketch at the bottom of page 20.

At Chéruit's the waist-line is frequently hidden under her favored, surplice girdle with which all readers of Vogue are familiar. Newer than this, however, is the girdle one inch and a quarter wide, of the same material as the dress. This is drawn



*A gown which gives credence to the announcement that bodices will be no lower—for obvious reasons—and a frock draped bustle-wise. This lifting of the skirt gives freedom to the feet, a method of making comfortable the narrow skirt which may supersede the slash*





*That girdles may narrow to belts is promised by a belt an inch and a quarter wide, just wide enough to encircle the waist without a wrinkle*



*Snugly girdled at the normal waist-line and topped by a bodice with never a frill nor a furbelow, nor even a wrinkle, are Drécoll's newest frocks*



*For Mlle. Lely of the Vaudeville, Drécoll has designed a stage frock with a normal waist-line and a kimono bodice which appears all sleeve*

tightly and smoothly about the normal waist as shown in the first sketch on this page. Premet favors the loose waist and folded girdle, and Callot dispenses with the girdle entirely in her *moyen âge* frocks.

A snug girdle at the normal waist-line, as sketched in the second figure on this page, appears in Drécoll's newest frocks. Above it the corsage is very trim, without a superfluous fold, and the long, tight sleeve, without a wrinkle, gives a perfect outline to the shoulder. Drécoll has designed for Mlle. Lely to wear in "La Belle Aventure," a loose, kimono blouse, sketched at the upper right of this page, which takes particularly pretty lines in the back when the arms are lifted.

Buzenet and Bernard are making girdleless waists that are rather tight and even draped. A Buzenet model of this type is shown in the photograph at the upper right of page 26. Quite a few of these tight waists appeared just a year ago with some show of success, but were practically snuffed out of existence by the triumphant kimono blouse. Again their popularity is warmly prophesied by certain designers, but this must remain for some time an open question.

#### EXPLOITERS OF THE BUSTLE

Skirts are to continue narrow at the heels, and the only plain skirts are those that belong to the tailored suit. Others are puffed, draped, ruffled, overlaid with tunics and trimmed with corkscrew frills. Premet, Martial et Armand, and Lucile are exploiting skirts with the bustle effect. These are usually made of taffeta, are fairly short, and are drawn high enough in the back to give freedom to the heels. This style is much prettier than the slit skirt, although the slit skirt is still worn. The regulation length of the slit as worn in evening gowns by both sweet sixteen and sober sixty, is about twelve inches.

Coats are to be all lengths. I have Mr. Worth's word for it. Women are to wear everything from the short bolero to the half-length or three-quarter-length coat. Separate coats will not be quite long. Boleros are to be very pop-

ular with taffeta frocks, with black satin frocks, and with suits of gabardine and other light-weight cloths. The belted, blouse coat will rarely be seen. Except for the bolero, most of the coats will have belts, and apropos of coat belts, let me say that there are to be no high belts, no folded belts, and no narrow belts; all belts vary from two and a half to four inches in width. A very smart belt crosses the back

only and is never drawn taut, but sags slightly, like the one shown on the coat sketched on page 21. This coat, of dark blue *velours de laine*, with a modish flare, makes a splendid, separate coat for wear over a one-piece frock. When coats are hip-length, they have the belt placed on the very edge. Although some of the new frocks show a tight corsage, coats appear to be looser than ever. Capes with a military flare are popular, and all couturiers show either half-length or long capes.

#### THE UNIVERSAL WAISTCOAT

Most of the coats have waistcoats, and that they are white and have a flaring collar attached goes without saying. The washable waistcoats of linen and piqué will be very popular. Very few coats have lapels, but instead button straight down the front from neck to hem. This same tendency for a straight line of buttons from neck to waist is seen also in some of the frocks. The idea originated in Chéruit's studio last summer; some of her models were even buttoned down the back.

Taffeta is very much in evidence. The frocks that are draped high in the back are, almost without exception, made of taffeta, with the intention, of course, of emphasizing the stand-offishness of the incipient bustle. Striped taffetas are exceptionally smart. With the exception of taffeta, practically everything is made of *crêpe de Chine* or crepon.

This, in brief, is the sum total of the definite information now obtainable as to the silhouette of the coming season. Note it well, oh, ye who every twice-a-year go through the same throes of excitement, with pleasurable anticipation of a new waist-line, or in expectation of a bustle, a crinoline, or mayhap a slit!

#### THE TROUSER SKIRT

The openings will bring out the usual number of *jupes-culottes*, and there is no denying that, after two whole seasons of the skirt with the upward drapery in the front and a twelve-inch split at the hem, the *jupe-culotte*,



*Says Paquin: a high, waist-line for evening gowns—by no means a girdle nor a belt, merely a line—and above it a bodice scarce more than a brassière*



when artistically made, appears to be the most modest of skirts. Callot and Doucet are making a number of *jupes-culottes*; Poiret has always made them, and he is still making them—with innovations, as witness the costumes for Richepin's new play.

Remembering that Poiret costumed Richepin's "Le Minaret" with such wonderful success, we were not surprised to find, when the curtain rolled up on this same dramatist's much heralded "Tango," that the whole stage setting was Poiret's. From the stained glass shark which was driving a school of pallid, frightened fish through the luminous branches of a gigantic coral tree that grew above a gilded bath, to the Poiret stars that twinkled in the stage sky, in the hedge, or anywhere else that Poiret saw fit to star them, every inch of the wonderful canvas bore the unmistakable finger prints of this unique genius.

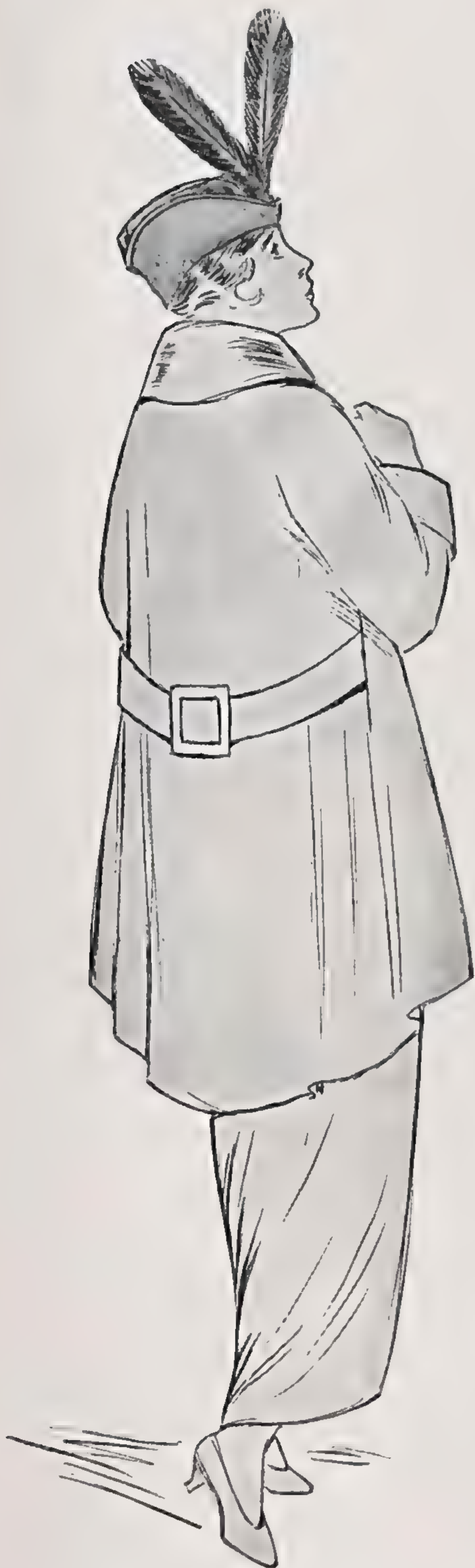
The costumes, too, with the exception of that of Mlle. Eve Lavallière, who took the part of



No compromise, but the straightest waist-line in Paris—this the Poiret edict

the Prince, were designed by Poiret, and in the last act there were several *jupes-culottes*. These were shirred full at the high waist-line and, for the most part, had trains—quite a departure, to be sure, but Poiret's genius stops at nothing. One frock of gold colored velvet with tunic of metal lace girdled with black velvet, is shown in the sketch at the lower right of this page. A breadth of velvet is placed in the back and another in the front, and they are seamed on each hip. On each side of the skirt, below the knee, is an opening for the foot. The front breadth of the skirt is drawn between the ankles and shaped to fit the train, of which it forms the lining. This gives a very unusual effect in walking and reminds one of the train-in-front that Martial et Armand showed in August. To be convinced that these skirts are most impractical one has but to watch the actresses flounder up the flight of three steps on the stage. On one occasion the feet of an actress became so entangled that she quite forgot her lines.

The Poiret prototype of this eccentricity is the *jupe-culotte sans train* shown to the left of this latest variation,—a thing of classic line and simplicity when not spoiled by the grafting of the alien train. The straightest waist-line in Paris is given in Poiret's black and white



Every coat will flare at the bottom, and nearly every coat, if it be longer than a bolero, will have a sagging belt from two and one half to four inches wide



Greece, Turkey, and Poiret connive to produce a tango frock sleeveless, slit, and sewed up like a bag



Reminiscent of the Martial et Armand train-in-front frock of last August and amazingly impracticable is this Poiret fantasy for Richepin's play, "Tango"





For Mlle. Spinelli, Poiret has designed a tailor suit which announces the continuance of his straight up-and-down policy

frock shown at the top of page 21. The sleeveless blouse, the tunic—or whatever it may be called—is of black velvet, and it hangs without fulness and almost without a curve or wrinkle from the *moyen âge* neck. It is laced on each hip and shoulder with emerald green cords; the sleeves and skirt are of white crêpe de Chine.

It is amazing when one stops to think of it that, just because a thing happens to be *à la mode* and worn by refined people, it should be considered in good taste, yet if the identical thing were worn when not "in style" it would be considered in extremely bad taste or even vulgar. Take the clinging skirt, for instance, with its knee-deep slit, or the extremely low, transparent bodice. What would have happened ten years ago if a lady had dared to appear at the theatre, in a drawing-room, or on the street clad in the accepted, sketchy dress of to-day? Yet to-day it is omnipresent.

#### DESIGNED FOR THE STAGE

For Mlle. Spinelli, the actress, Poiret has designed a street suit, sketched at the upper left of this page, of emerald green *velours de laine*. The black satin hat is trimmed with oar-shaped quills that catch the eye at once, as one side is black, and the other vivid green.

A pretty Drécoll wedding gown, shown on this page, is worn by Mlle. Lely in "La Belle Aventure" at the Théâtre du Vaudeville. The skirt is of white chiffon and lace, and the shapely corsage is of tulle embroidered in straggling, white silk flowers. The circular veil is

bordered with lace, and hangs in most graceful lines about the shoulders.

#### PARIS AT LAST HEARS "PARSIFAL"

Parisians have at last been treated to "Parsifal," which has occasioned more excitement and higher prices than anything that has been produced at the opera house for ages. It begins at six o'clock, and during the *entre'acte* at eight one may go out and dine. A year ago a single performance of "Parsifal" was given in Monte Carlo. It had been posted for weeks, had been rehearsed, and tickets had been sold, but on the eve of the *première* it was discovered that there were legal reasons why it could

head was an ornament of three square-cut amethysts set in gold; an amethyst in a similar setting hung from the narrow, velvet band which encircled her throat.

That same evening I saw the quaint coiffure sketched on page 23. This also was a white wig, and was dressed like those shown in *Nattier* portraits, with a tiny bouquet of blue and white flowers posed on one side. A year ago powdered heads appeared occasionally; recently much white hair has appeared at the theatres, always, however, in the form of wigs.

It is not even debarred from street wear; indeed, I have seen more than a few white wigs conspicuously worn morning and afternoon, and often very charmingly. Something of the effect they produce may be gathered from the pictures on page 23. The photograph on the left shows the new arrangement of the coiffure, something in the manner of a low, narrow, shelving pompadour, high at the back, with a soft fringe of bang and a few escaping curls in front of each ear to preserve the flat, square line of hair over each cheek. The wonderfully picturesque evening coiffure in the right-hand circle shows much the same arrangement of hair, with jeweled pins at the back, and with the addition of a tulle halo, almost as transparent and ethereal as the effulgent light that radiates from the heads of our painted saints. The same hair line is shown, though it is obtained in a different way, in the coiffure in the right-hand, full-length figure. Instead of the part, we have here the sloping pompadour, falling away to right and left to drop down low over each cheek in the usual ear-tab. E. G.



A Drécoll wedding gown, largely lace and straggling silk embroidery on tulle, is worn by Mlle. Lely in "La Belle Aventure"

not be given in Monte Carlo. As a special concession the heirs of Richard Wagner allowed a single performance with the stipulation that it should be by invitation only.

The sketch at the lower right on this page shows a frock that was worn on the opening night. It was of Saxe blue taffeta, and a feature of the skirt was the frill of black tulle which fell from the left hip and narrowed to a four-inch ruffle as it followed the draping of the skirt to the right knee. The underskirt was very short, but was lengthened by a second underskirt of Alençon lace. A poinsettia of black velvet formed the corsage ornament. The wearer of this frock had on a white wig, which, instead of being dressed high, was waved and banded simply with black tulle, with some ringlets turning back over the tulle, and others falling forward against the cheeks. Over the fore-



Worn at the first performance of "Parsifal" that Paris has ever heard, was a gown with a frill that varied the accustomed silhouette





*A Paquin frock with the very high waist-line typical of this house shows a unique cuff which, at the slightest provocation, swings back to expose the pretty wrist*



*Buze net fashions lace into a sketchy blouse, gathered at a normal waist-line into a narrow belt, from which hangs a striped, stiffened tunic, and a clinging skirt*



*After a Nattier portrait was arranged this coiffure seen at the opera—a white wig with a colored bouquet*



*Like halos in general—hard to wear but well worth a trial—is this one of tulle framing a white wig*

*For descriptions see page 22*





*The broad, low-placed belt, the absence of lapel, and kimono sleeves kept tight and plain to show the line of arm and shoulder, are among the signs by which this three-quarter-length coat of Bulloz shall be known as a model of this season*



*The spreading fancy of white ostrich, without depriving the black Milan turban of its tailor-made severity, gives it elaboration sufficient for the gown of afternoon*

*The close-fitting hat of jet shown below flares up to hold a feather pompon, and is equally adaptable for the formal occasion of afternoon or the informal one of evening*



*Décoll graduates the contrast between embroidered white chiffon bodice and black charmeuse skirt by veiling black chiffon with white to produce gray, and by applying embroidered flowers below the high, slightly shirred waist-line*

LOW IN THE COAT, HIGH OR NORMAL IN THE GOWN, THE WAIST-LINE IS TO BE A VARIABLE QUANTITY

FEATHERS ARE ESTEEMED ACCORDING TO THEIR FLUFFINESS, AND JET COMES INTO GLITTERING FAVOR



FIVE YEARS *on* FASHION'S PATHWAY

FASHION, that fickle jade, though she turns an ever-changing face, is far more logical than is generally supposed. The evolution of a mode may be traced from season to season, for one fashion grows naturally from another—and the fittest expressions of a given idea survive to form a nucleus for another season. And so to-day the foundation for recent fashions may be traced to the first straight, narrow skirt shown in Vogue as long ago as 1909. It was the natural foundation for the tunic, the pannier drapery, and now the puff, or bustle. The plaited skirts, which preceded the straight skirt, also came logically. They were banded in around the bottom, first a trifle, then with a tight band—and Callot had created a "hobble," a name given by the French papers which sketched a horse with his legs hobbled and a woman in a banded skirt, exclaiming, "*Pauvre cheval, pauvre femme!*"



From the Straight and Narrow Way of 1909, Gathering Here a Little There a Little in Her Progress, the Smart Woman Arrives at the Spring of 1914 with a Decided Puff to Her Silhouette



BUT did fashion swing back? No. Poiret as a disciple of simplicity made plain waists, and skirts straight and narrow from the waist to the hem. Two yards was the measurement at the bottom. The conservatives gasped, but shortly accepted it, and wore it, while it visibly shrank to a yard or less, and unheeded were the cries of the London press which derisively called it the "tube" skirt. Throughout this period there was a strong, eastern atmosphere. Callot used not only the gorgeous coloring of the orient, but produced the *jupe-culotte*. Prior to this, the kimono waist appeared, and during the many transitions of the skirt, has altered little.

But the success of the slender, revealing lines of the gown of intense color was its own undoing. Something new was demanded, and what more natural than to place a tunic over the skirt, and loosen the bodice lines. So a new mode was established. In the autumn of 1911 the tunic was lifted; by mid-winter chiffon was draped, but still in long lines.



THEN, like a bolt from the blue, to the uninitiated, came Chéruit's pannier dress, made for the spring opening of 1912, but published in the Vogue of January 15, 1912. The silhouette was changed. Would it be accepted? Would the clinging, simple lines be discarded? The pannier or not the pannier, now became the burning question. Madame Chéruit stood by her creation. Lucile, Doucet, and Beer were working along the same lines, and before the summer had fully arrived, the pannier was accepted.

The line once broken, it was but a step to drape the skirt itself, and with the drapery came the open-necked waist and the wide, double frills on the waist and deep frills finishing a long, tight sleeve. And such was the fashion of the summer of 1912. In the autumn panniers and drapery became more pronounced, waists fuller, the waist-line larger, and yet the bottom of the skirt remained so scant that a step was taken with difficulty. Even the tailored suits were draped, and how to walk became an imminent and puzzling question, when suddenly Callot cut the Gordian knot by splitting the skirt.

A SPLIT skirt, ankles revealed! Again conservative femininity raised protesting hands. And Fashion, the jade, just laughed. Hadn't they worn the tight, revealing skirt? Weren't they wearing gowns with transparent tops—just bits of tulle held to the shoulders by strips of porous plaster? (Ah! A secret—but a good one.) And so Fashion split the skirt a little higher, for women must walk and women must dance. Oh, the world was mad, but could emancipated women forbear? No more "*pauvre femme*" when a simple pair of scissors led to freedom.

Drapery ran riot through the winter of 1912. Chéruit showed shortened tunics with the drapery lifted in the front; then, last spring, came the brilliant costuming by Poiret of "*Le Minaret*." A wired tunic, hoop-skirts! They seemed synonymous and impossible. But our clever moderns made a wearable skirt of them, and gradually, during the summer, the tunic wended its way to preeminence and triumphantly dominated the winter mode of 1913. The drapery of the underskirt was now lifted in the back, so it was then but a step to spring was lifted in the front, in the winter was bunch up the tunic, then dispense with it, lift up the actual skirt, and lo! the bustle effect.



Whether we shall be wide from side to side or wide from front to back, or revert again to the unbroken line, are the questions with which the couturiers are preparing to confront us at their spring openings. This model, imported by Bendel, shows one of the very newest silhouettes



JUST at this season there are modes and rumors of modes. The taffeta gown showing this puffed back or modern bustle is delightfully piquant. A very new silhouette shows the wide, flared collar, small waist, wide hips, and a skirt as small at the bottom as the collar is wide at the top. But the puff is here. On the horizon looms a newer mode. Chéruit, who so often has successfully changed the outline, is now showing a gown made on straight lines: simple waist with full kimono sleeves tapering at the wrist, a long, apron tunic at the front and sides, falling over a narrow skirt with the large waist girdled by a scarf which drops over the hip at one side. The lines suggest the simplicity and beauty of the Russian national costume rendered in Chéruit's faultless taste. This same tendency toward straighter lines is shown in the model sketched on the left of page 19. But the season is one of confusion: although one mode, probably the puff, will predominate, there will unquestionably be variety. For there are Russian and Greek threads running through the warp and woof of fashions which may, by summer, weave a new design. But now—on with the puff!







*A deft combining of three favorite styles—dropped girdle, flaring tunic, and cross-draped skirt—any one of which on a gown would declare its modishness. Clever is the bringing of the white moire drapery up through strass buckles on to the white chiffon waist*



*Buzenet is making girdleless waists, and some of them tightly draped, as in this model of black taffeta. All feeling of somberness is removed by the transparent bodice top of black net, and the double net frills and swathing drapery which stand out from the skirt*



*The back view of the gown of white moire shows how this comparatively heavy material is adapted to tunic fulness by broad box plaits laid in shallow folds and close together*

**THE ACCEPTED LOOSE AND GIRDLED  
WAIST OF THE PRESENT CONTRASTED  
WITH THE PROPOSED TIGHT AND  
GIRDLELESS BODICE OF THE FUTURE**





A champagne colored suit of ripple silk, a material in which the threads run in shimmery, wavering lines, registers the tendency to drop the waist-line of a coat as low as possible—almost to the bottom, if the coat is short. So closely do the line and the self-tone braiding of the tunic follow that of the coat that, at a first glance, their identity is confused. Narrow at the heels, the skirt widens until at the hips there is fulness enough and to spare

To begin at the top of this suit of green ripple silk and glance downward is to read the forecast of the future in every line. First, there is a properly stand-offish collar; then, a little, loose Eton jacket with raglan sleeves and just the proper flare; and last, a skirt with tunics standing out in the bustle effect favored by Premet, Martial et Armand, and Lucile; the skirt is drawn up in back to give freedom—a device which will rival, if not supersede, the slash to which we have grown accustomed

Big collar and broad expanse of vest supersede revers and low opening. A ripple-cloth suit shows an inefficient closing of coat and a most efficient disclosing of waistcoat. Many, many of the new coats will have waistcoats, white, washable waistcoats with flaring collars, but this one is of blue and white striped silk ingeniously sewed in with the underarm and shoulder seams of the coat. Over the narrow skirt is hung a tunic so long as almost to become an overskirt



A TRIO OF SUITS, IN THE NEW, RIPPLE-WEAVE MATERIALS,  
THAT ANNOUNCE THE GENERAL RULES OF COATS NARROW  
AT THE TOP AND FLARING AT THE BOTTOM, AND OF SKIRTS  
NARROW AT THE BOTTOM AND FLARING TOWARD THE TOP





*This sailor—with all of the practical good sense of a sailor and none of its severity—is made of dark blue, Milan straw. It gains a spring-like touch from the red and yellow velvet flowers, suggesting English hawthorn, that lie prone upon its brim*

WHAT IS TAKING PLACE ABOVE AND BELOW THE ROUND BRIM OF THE TAILORED HAT —THE MILLINERY FANCY FOR ALL JET



*To avoid complete seclusion behind an up-lifted, rolling brim, a flower must needs lie beneath it, where it also serves to make the line of the hat more kindly and to offer pretty contrast to the hair. The model is of dark blue or green, Milan straw*



*An extremely moderate shape which shows neither great breadth nor decided tilting. In black Milan straw with velvet and grosgrain ribbon, and ostrich fancy also of black, it becomes a most practical hat for the early spring, tailored suit. Models from Louise & Co.*

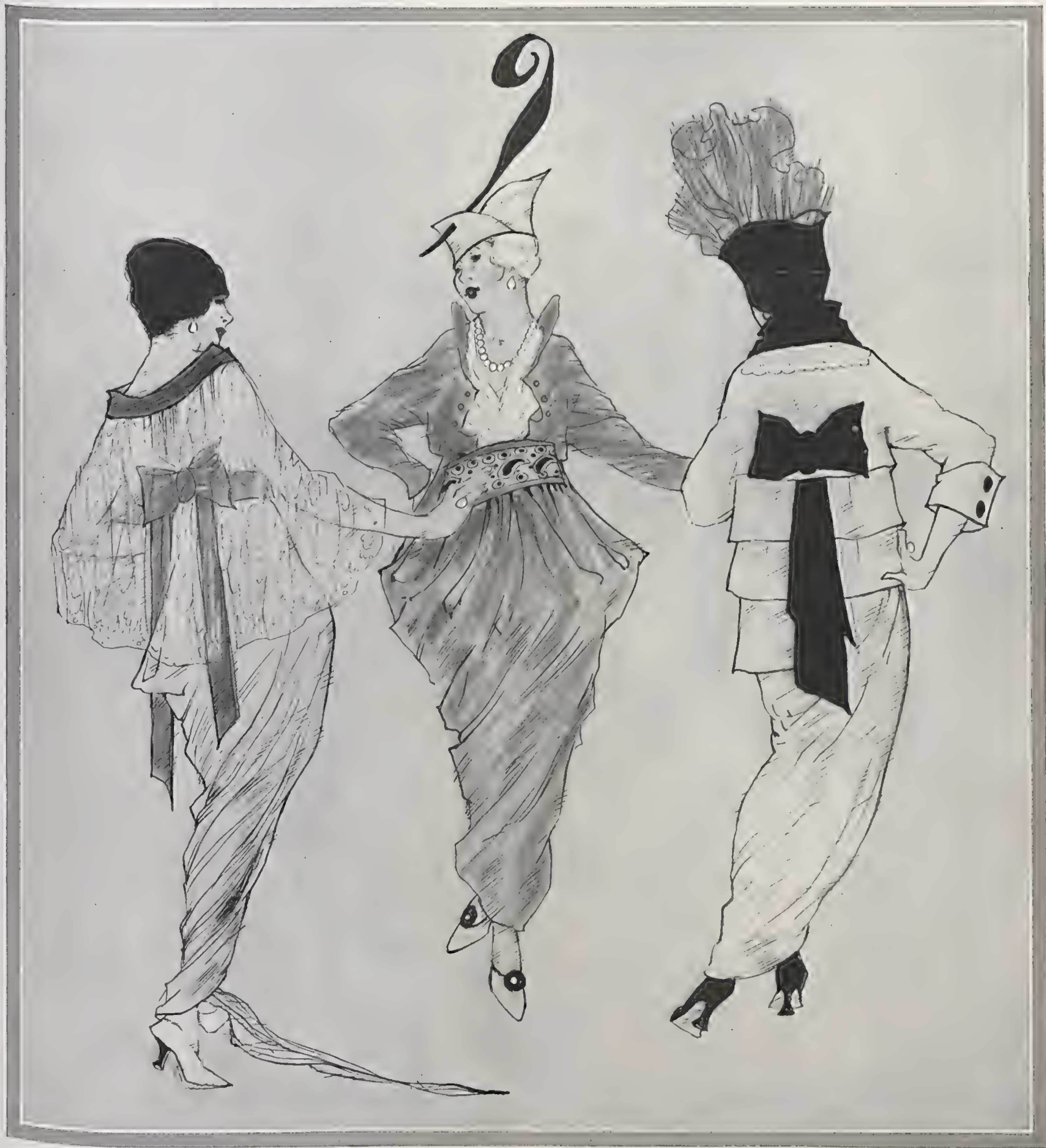


*A plaiting of white grosgrain ribbon is held close about the crown of this blue Milan sailor by green leaves and berries of pale blue velvet*



*Added ornamentation would be superfluous on this sparkling jet turban, which at the sides supplies its own flare to gain the desired breadth*





Peaked out in the back like a bustle is the skirt of this frock of soft, violet taffeta. Glimpsed through the circular lace cape which falls from the slipping, Japanese collar (of a deeper violet taffeta) is a girdle of amber velvet which is drawn as straight around the figure as it could be. Its designer is Poiret, who, it is said, intends to give the straightest waist-line in Paris

From an ankle-binding hem, an afternoon gown of blue taffeta widens until at the hips it flares out all around like a minaret tunic. The girdle, which slants across the front and marks the high waist-line favored for dresses this coming season, disappears at the back under a peplum with a ruche at the top of it. The collar of the jacket-like bodice stands stiffly away from the neck all around. Models from George Bernard Company

A cascade of tunics from shoulders to hip, three on the coat and the fourth on the left side of the skirt, has this Poiret suit of soft, white serge. A big, black velvet bow, between the shoulders, drops wide ends to the knees. The coat is collared twice, once with black velvet and then with a lingerie collar, and the kimono sleeves have black buttons on the cuffs

TWO EXPONENTS OF THE FAD FOR TAFFETA, AND A SUIT WHICH ANNOUNCES THAT SERGE IS NOT TO BE SUPERSEDED BY THE NEW MATERIALS







*Under a Gladstone collar begins a blouse of blue taffeta and lighter blue chiffon, which buttons conspicuously down the front and ends, vest-like, under a Roman-striped bow. The bishop sleeves of chiffon are drawn in at the wrists by taffeta bands*

*An over-waist of apricot taffeta is hardly more than two deep, picot-edged ruffles, one over each shoulder of a Calais lace blouse. A collar of the taffeta hedges frills of lace, and a half-and-half belt of apricot taffeta and Nattier blue ribbon finishes the blouse. Models from Best & Co.*

*That this is to be a season of combinations of colors and materials is shown in a blouse of chartreuse chiffon over white lace with black lace set in the front. Below the black moire collar, which matches the girdle, drops a back of lighter chiffon*

*Many semiformal waists are to be in combinations of the new crêpes. This one is of white crêpe with bretelles, collar and cuffs, and plastron of citron colored crêpe. Down the vest-like front, below the white moire collar, are plain, bone buttons*

*The morning blouse is of batiste—colored batiste trimmed in white batiste, or white batiste trimmed in colored batiste. In stripes or in light color, with white bosom and collar, comes this tailored blouse with raglan sleeves and Gladstone collar*

**MODELS WHICH ANNOUNCE THE BLOUSE PROGRAM OF FLARING, GLADSTONE COLLARS, NORMAL WAIST-LINES, SHAPELY SLEEVES, AND COMBINATIONS OF MATERIALS AND COLORS**



## F E M I N I S M a t t h e B A R

**B**EFORE entering upon any controversy, it is as well to consider just what that controversy is about. And this is so for three reasons: first, because modern reformers are, as a rule, reluctant to define the terms of their creed or to divide their purposes from their emotions. They like to talk broadly of a Cause or a Movement, forgetting that causes produce effects and that movement must be in some direction, if only in a circle. Secondly, the underbrush should be cleared away because it is always easier to pass current catchwords and take phrases ready-made than to conceive ideas and fit words to them. Verbal currency depends upon the deposit of clear thought behind it, payable upon demand; but we are tempted to take for granted its face value. And thirdly, this clearing up is necessary because it is natural for a person intensely interested in a certain remedy for a certain wrong to deem that wrong the root of all evil and that remedy a panacea.

You may see at a glance these three confusions clouding most questions of the day, and none more completely than that very serious and immediate question called Feminism. The present endeavor, therefore, is to separate the plain issues of the feminist controversy from that part of the subject which is not controversial: not to decide the case, but to present a clear case for decision; and this not so much by summarizing arguments as by eliminating cross-purposes. That there is a great deal to be said on both sides is sufficiently obvious, for a great deal has been; so much that what has been said needs boiling down to what has been thought, if we are to take sides intelligently. Nor are we at all concerned to prophesy the outcome for the benefit of progressive persons who wish to wear the winning color. What will happen is a question for pedants or cowards. The question for men and women is what ought to happen; and in order to decide that for ourselves we must see for ourselves what is the matter, and what people propose to do.

## WOMAN WITH THE PRIVILEGES OF MAN!

Feminism, considered broadly and generally as a movement, is a movement for the amelioration of women in general, the eternal cause of womanhood against the world. But so considered it is no controversy at all, for you can not have a controversy where nothing is controverted. Nobody denies that women should be wiser and better and happier than they have ever been; nobody denies that we all should be. Moreover, it is quite obvious that the woes and limitations of women have existed from the beginning of history, whereas the feminist movement arises now for the first time. And for this there can be only two reasons: either women are somehow worse off than ever, or they now demand more than ever before. Of these alternatives, Feminism believes the latter: women are now demanding something new. And the nature of that demand is perfectly suggested in the schoolgirl's words which we all have heard, "I wish I were a man." For the schoolgirl does not really want to be a man; she does not literally mean that. What she wants is to be a woman with the powers and privileges of a man; she wants to be like a man in all matters wherein she conceives men to have an advantage over her. This is the essence of Feminism. And with this the movement becomes a movement in a certain direction, and the controversy begins. People are not divided upon the question that women should be wiser and better and happier. There is no such question. They are divided sharply as to what sort of education will make a woman wise, what morality will make her good, and in what sort of life she will be most happy. Now all the troubles of women divide into three classes: political troubles, which can be relieved at once by legislation; troubles depending upon

To Boil Down the Too Much That Has Been Said, to the Too Little That Has Been Thought, and Present to That Just Jury, the Public, a Clear Case for Decision, Is the First Step toward a Fair Verdict

B y B R I A N H O O K E R

the present limits of civilization, which can be relieved only by the slow evolution of society and science; and those sheer facts of human life which can not be relieved at all. The existence and pathos of all three are undenied and undeniable. To insist upon them is not Feminism, and is not argument; they are admitted by all. And this classification is definitely and absolutely prerequisite to any intelligent thinking upon the subject; for a remedy rational in one class becomes obvious nonsense in another. The classes must be kept clear and distinct precisely because certain evils overlap from class to class. Thus the so-called double standard of morality belongs partly to the first class and partly to the second, for it depends both upon law and upon convention. Thus the physical disabilities of women belong in degree to the second class, in essence to the third; for science may alleviate but never eliminate them. Of course, opinions may and do disagree as to the position in these classes of any given wrong. That is just why definition is imperative if we are to avoid absurdity. When a house projects beyond the street line, it is necessary to know exactly where that line is to be drawn. Feminism solves the difficulty by proposing for all the woes of women a single and simple remedy: the removal of sex-differences. Where women are unfortunate as women they are less fortunate than men; make them as nearly as possible like men, and the misfortune will as far as possible disappear. The ingenuity of this idea is that it applies consistently to all cases. A woman is unjustly treated by the law; let her vote and hold office. A woman is hampered in living her own life and earning her own living; educate her like a man, and educate convention to regard both alike, throwing open to her all industry. A woman suffers and is bound by motherhood; very well, why need she be a mother? Make her as free as a man to elect marriage and children and what kind of home she will. It is an answer to everything, because it is really radical and really ideal. And the feminists are quite ready to carry their cause to its logical effects. Emphatically they do not wish to be men; but they have no sentimental reverence for existing traditions of what is masculine and what is feminine. They believe in Progress, and mean to produce, if necessary, new laws, new conventions, and a new kind of men and women. If human nature at present stands in the way of Feminism, so much the worse for human nature.

Thus plainly stated, the principle may sound extreme; but the extremity is not the author's. And to limit its application within narrower bounds than those of possibility is to do less than justice to feminist logic. Applied to po-

litical troubles, it means Suffrage, which is, rationally considered, a mere episode in general Feminism; applied to social troubles, it means education and propaganda; and applied to limitations of the third class, it means voluntary evolution, which is the logical limit of the scheme. You will find partial feminists compromising all along the line, but you will not find them repudiating the fundamental

idea of the removal of sex-difference; and you will not find the leaders of the movement shirking the conclusion of their own logic. Here, then, is the diameter of the controversy, the first and general line of opposition. Feminism believes that the differences between men and women should be minimized; its opponents believe that they should not. That is the main issue.

## ASSISTING THE INEVITABLE

So far we have been upon clear ground; but where argument begins is also the beginning of bosh and the confusion of tongues. Feminism is cumbered with a crowd of vaguely discontented women who identify it with anything that is a change—just as many people who do not believe one article of the Christian faith indignantly insist that they are Christians, identifying Christianity with all goodness. And upon the other side are ranged a mass of vaguely irritated men, for whom Feminism means that their young women shall break hearts and their old women shall break windows. That is the penalty of the modern dread of dogma and definition: that people avoid knowing (in the literal sense of the words) what they are talking about. Before examining these embattled vaguenesses, we may as well expunge two highly popular arguments which merely cut both ways: the argument from prophecy and the argument from progress. For the first, it is equally futile to proclaim that Feminism will inevitably triumph or that it must practically fail. Why trouble to assist the inevitable? Of course, the degree of its practicability can be determined only by experiment; and the present question is whether the experiment ought to be tried. For the second, sex-differences among the higher humanity of the millennium may be less than among ourselves; they are unquestionably less among savages and animals. And the present trend in that direction (if such a trend exists) no more proves that we are evolving toward the superman than that we are degenerating toward barbarism and the beast. That is precisely the question. And there is no use begging it.

## "PRODUCE YOUR HOME"

We come now to the current phrases upon the subject, the verbal ammunition of the partisans; of which perhaps the most familiar is the complacent saying that "A Woman's Place is in the Home." This is that particularly irritating form of falsehood which consists in applying a truth where it does not apply. The immediate retort is, of course, "Produce your home." But this, while it smashes the fallacy, does not explain it, for Feminism is not merely the protest of the actually homeless. The first difficulty is the meaning of the word Home, about which you and I are perfectly agreed although neither of us can readily define it. Home (as the popular singer observes) is not merely four square walls. It is not always the bosom of the family: some families have no bosoms, and some people resist embosoming. Perhaps the shortest statement of the truth is that home is not Home unless you feel at home there. But even so understood, the question does not depend entirely upon the home; it depends also upon the woman. The place for Joan of Arc was not in the home, nor for Bernhardt; neither was home the place for Miss Murdstone or Hedda (Continued on page 84)







Photograph by Aimé Dupont



Photograph by Aimé Dupont

*Miss Marie Taler, the daughter of Mr. J. Lee Taler of New York and the granddaughter of Rear-Admiral Yates Stirling of Baltimore, has, in this her first season, participated in the many gaieties of both these cities of the north and south*

*Miss Ursula Wolcott Brown, daughter of Mr. G. Hunter Brown, and namesake of her ancestor, Ursula Wolcott, wife of the Governor of Connecticut. Miss Brown's engagement to Mr. Edmund S. Twinning Jr., has recently been announced*

*Miss Eugénie Philbin is the daughter of Judge Eugene A. Philbin. In December last she became affianced to Mr. Arthur Russell Jones of New York*

*Miss Elizabeth Klapp, daughter of Mr. Eugene Klapp, who, the winter of her début, has become engaged to Mr. W. Stewart Grant of England*

FOUR DÉBUTANTES OF THIS SEA-

SON AND LAST, THREE OF WHOM

HAVE RECENTLY BECOME ENGAGED



Photograph by Curtis Bell



Photograph by The Misses Selby



# IN *t h e* L A N D o f M A K E - B E L I E V E



Photograph by Davis and Sanford Co.

A true minaret costume, resplendently beaded, was the choice of Mrs. J. Gordon Douglas for the Sherry ball

Whether It Be Tableaux,  
Bazaar, Pageant, or Tango,  
Given as Often as Not for  
Charity's Sake, Society  
Joyously Makes Opportu-  
nities of These Occasions to  
Don the Motley of Every  
Generation but Its Own



Photograph by Campbell Studios

In the Junior League's Venetian scene, Mrs. Henry H. Rogers won much applause for her delightful singing



Mrs. Arthur Iselin chose the historical pageant ball at Sherry's for the first appearance of a crimson and gold costume which she brought from India, where she wintered last year

Photograph by Davis and Sanford Co.





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*In the tableaux posed in the home of Mrs. Reginald de Koven by Mr. John W. Alexander and Mr. Ben Ali Haggin, Mrs. Newell Tilton appeared as Miss Nelly O'Brien, after a Joshua Reynolds, in the Wallace Collection in London*





Photograph by  
Davis and Sanford Co.



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Photograph by Davis and Sanford Co.

For Miss Katharine Porter, photographed here on the left, a work of Federigo Zuccaro, an early sixteenth century painter of the Roman mannerist school, was copied by the artist designers of Mrs. de Koven's tableaux

Miss Clara Fargo, as she appeared in Turkish garb at the historical pageant ball held at Sherry's. A week later, in the "Merry Whirl" of the Junior League, she danced a Brazilian maxixe with her brother

The second half of the De Koven entertainment consisted of folk dances, in which Mrs. Lorillard Spencer, whose picture is on the left, danced in Swedish costume

Lady Decies was one of the three stately figures that were grouped after a painting of Federigo Zuccaro



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Miss Eugénie Philbin doubled her parts in the Junior League entertainment, first in an oriental scene and later in the polo dance



Photograph by Campbell Studios

The drawing back of the Junior League's curtain revealed Mr. Maurice Roche as King of the Carnival



Photograph by Campbell Studios

The "Merry Whirl" of the Junior League members was merriest in the Hungarian dance, in which Miss Mai Watson participated



Photograph by Campbell Studios

One of the largest of the Junior League spectacles was the oriental dance, for which Miss Léonie Burrill and Miss Frances Bryant Godwin were charmingly costumed



Photograph by Campbell Studios

Miss Claire Bird, the successful organizer of the Hungarian dances, and Mr. Richard Whitney of Boston and New York, one of her partners in this most stirring dance





## A WOMAN'S SENSE of HONOR

A WOMAN'S sense of honor is one of the few things about which the philosophers have been able to agree. They agree in denying her any such possession with the same impudence and naïveté with which eastern zealots took away from her a soul. Certainly a woman's point of view on matters of honor is different from a man's. It may be said to be astigmatic, and she will not thank anybody for holding a glass up to her eye.

The feminine sense of honor is composed of two thirds sentiment and one third expediency, with a dash of morality. A man's honor is a sound brand of champagne which helps him through the everlasting banquet of life; a woman's is the occasional cocktail. If a woman be roused sentimentally she will do the really "clubby" things with no intruding thought of self, but if it is merely the only thing to be done under the circumstances she will make a great show about it, for it offers a splendid opportunity to vindicate her pretensions to sex equality in such matters. Morality has very little to do with it at any time,—just the bitters which give the piquant taste.

### FINE POINTS OF HONOR

It is not altogether unthinkable that a certain man will sell his fellow man "wildcat" mining stock, but can you imagine him ordering a costly dinner service, using it once for show, and then deliberately breaking a piece and returning it to the shop next day as "damaged goods?" Yet his wife may do this very thing and be one of the best of women. If expostulated with she would argue that, after all, it was only a single piece which was broken, easily replaced by the merchant, and, anyway, hadn't she paid for it many times over in other ways? Weren't the prices of things at this store simply ruinous, and didn't she spend thousands of dollars a year there?

There is the woman of fashion who perhaps shone for a single night at the opera in a splendid velvet wrap which next day was back in the presses of a Fifth Avenue shop—

*A woman's untruths are like little gray butterflies, which, to her, die almost before they are born*



Two Thirds Sentiment and One Third Expediency with a Dash of Morality May Be One Definition of a Quality That Is Generally Considered Indefinable in Women

By HELEN HAMBRIDGE

for no good reason whatsoever. Of course, you would not do such a thing, nor would I, but our friend did. I had it from my maid, who had it from hers, after the latter had been summarily discharged because she had been caught wearing one of madame's own hats.

### METHODS DIFFER

Women may be said to be kleptomaniacs, men, bold robbers. A gentleman may hold up a stage-coach, but he must not pick your pocket in a crowd. He may take either your money or your life from his seat on a white charger, with lace at his wrists and a silk mask across his honest gray eyes, but so long as he does not steal his friend's wife, or conceal an ace in his cuff, his credit with the world will be unimpaired. Madame will steal your maid, but your purse is quite safe. She will hang her drawing-room with brocade like the gown you are going to wear to her daughter's coming-out party, but will not raise a finger to touch your life.

Suppose the wife of a banker goes into a decline and very nearly dies because her son has manipulated the accounts in his father's house much to his own advantage and that of a young lady of the stage who is partial to matched pearls. For many months the young man has been appropriating large sums of other people's money, charging it up to this and that account in the cleverest fashion. "He never got that yellow streak from my side of the family," the wife moans to her husband; yet for years she herself has been getting money for bridge debts at her dressmaker's, and having it charged to gowns and lingerie. It is doubtful if either she, or her accomplice, thinks that there is anything really wrong in this. Man is a legitimate prey, and women will as boldly hatch a plot against his worldly goods as he against the purse of his client.

### MAN VERSUS WOMAN

A man murders honor with a sword, woman with a pin. The gentleman's lie is something that is used only on occasion—those monumental occasions which set him up in his own and the world's esteem, and indeed show only a true *esprit de corps*. He will lie to protect a friend's lie, business interests, and a fair one's good name, but even this last prevarication can be reserved for the witness stand and need not be brought out at his club. His deviations from truth are along well-defined lines, but his wife's skip off into all the byways and hedges of truth. A man's untruth is a great black eagle that swoops down and covers its prey with its mighty wings; hers is like unto little gray butterflies which light here and there and nowhere, blown around in clouds by a breath, and usually forgotten almost before they are uttered. A man will ponder his lie deep in his soul for a long time—perhaps because it has been so great a one that it has stirred him to the depths—but a woman's conscience is too small a place in which to store away all her fibs. Yet she has been known to go to the stake without a

murmur when a good round lie would have saved her and nobody the wiser. If you don't believe this, you have only to delve a little in forgotten lore, or read that work of Foxe's, the *Book of Martyrs*, or the tales of George Sand.

It is thought that woman is somewhat lacking in a moral sense regarding cards, and that if she is really open and aboveboard in a game it is because she is thinking of her lover, or is the exceptional in-



*And as for smuggling—no man can be sure that his wife will not sometime have a criminal record*

dividual who proves the rule. Now the one great field where a man's honor stands or falls forever is on the green baize table. To be found cheating at cards is suicidal. He never lives it down, and might just as well pack off to the Argentine, or cut his throat. Woman, perhaps, does not take her card playing so seriously as a man. It is to her only a game after all, and it would never occur to her to assassinate her opponent, or have her dropped from her club merely because she carelessly declared false honors, or manipulated the score to her own advantage when her turn came around. "I simply adore Patricia," says one fair lady to another, "but I loathe playing bridge with her, for she cheats abominably." A man would speak about this in a hushed voice with gray lips, if he spoke at all, but the little woman says it just as she would say that dear Patricia went to an abominable dressmaker. You may be sure, too, that Patricia never gave her dishonesty a thought again, but that she condemned herself all night because she had forgotten to put a coin in the hand of her pet beggar on the Avenue. She may even laugh over her trickery with her husband at dinner. He will not laugh. He will be dumbfounded, outraged. If he is not a close student of the opposite sex he may expostulate, or if under thirty-five, attempt to reason.

### AND AS FOR THE SMUGGLING!

Whoever wants to make a study of a woman's sense of honor may interview some of the officers of the customs house. Since the stringent customs laws have obtained there is no husband or father who can be sure that his wife or daughter will not some day have a criminal record. Her ancestors may have landed on Plymouth Rock in the most orderly fashion; but all in vain. Her landing is apt to be as turbulent an affair as a silk strike. When it comes to a conflict between what she thinks

(Continued on page 116)





Photograph by Baron de Meyer

MRS. ALEXANDER DALLAS BACHE PRATT

*Mrs. Pratt, formerly Miss Beatrice Benjamin, has an interesting personality which expresses itself in the artistic manner of her gowning and in the interior decorations of her New York apartment*



## ON FACING THE FACTS

THE great trouble with truthfulness is its tendency to deal in gloom. There is no logical necessity for this tendency, but it is humanly very difficult to avoid. Setting out to represent things as they are, a man should in reason represent all things in their due proportion; whereas in practise he confines himself, by some strange and diabolic impulse, to representing ugly things as they are, and if you object, he calls indignantly upon you to "face the facts." It is akin to the curse upon Art for Art's Sake: that he who maintains all facts to be equally worthy subjects for art, usually restricts his own attention to a very few, and those generally vile. It is quite unreasonable, and is very simply explained by the human tendency always to prove a rule by stretching it in one direction. And it has something to do also with the senseless modern confusion of art and science. The business of science is to collect and arrange facts; in which endeavor, the necessary division of the field requires specialism. The scientist does well to write a whole book about cancer. But the business of art is to show the pattern of things; wherefore no artist can devote himself to telling the truth about cancer without lying about things in general.

IN ART alone, this is the small matter of a temporary fashion, but its coloring of popular philosophy, its myopic influence upon our outlook, are not small matters. The old Puritan blasphemy of regarding this fair world as a vale of tears and this great life as a mere entrance examination to heaven, still taints our blood, and the modern cant of actualism is a perfect atmosphere for propagating it. The pessimist is merely that worst variety of Puritan who despises earth without adoring heaven. And the disease creeps into our very speech. We say, "This is too good to be true," but not, "That is too bad to be true." By disillusionment we mean getting rid of our pleasant illusions, and by facing the facts we mean facing the unpleasant facts—as if perfect Truth were ugly, and her nakedness a thing of shame. Of course, the very excuse for this is also its answer: evil attracts our attention only by the astonishment of abnormality—as we may notice one silly little comet more than the very sun. We take for granted ninety-nine clean faces to observe one person with a smudge upon his nose. We are horrified by the holocaust of a railroad accident. It is, indeed, horrible, and there are too many such, but for each man injured, how many have gone

safely, upon what multitude of errands, triumphing over time and space? We are agitated over divorce, learning the failure of one marriage in every twelve. Perhaps that is too many, or perhaps it is only that in these days we blazon every failure to the world; but even so, what of the other eleven, and their mystery of beautiful commonplace? The murders and the suicides and all the trouble of the world are widely advertised, but all the happiness of the world can not be advertised, because there is too much of it, and because it is too familiar already. And there lies the deepest difference between the real world and the world of books: in life the lovely things are immeasurably the more interesting, whereas in books the unlovely things are much more easily made interesting. Hell is really duller than heaven, but it makes better copy, even for a Dante. Any schoolboy can draw a skeleton; what artist has painted a sunset? We all realize, in proportion to the fulness of our experience, that the villains are stupider than the heroes, and Eve more alluring than Lilith; that the intoxication of a summer night is wilder than any drunkenness of wine; that against the infinity of joy, pain itself can go no further than a nightmare numbness. Yet since the portrayal of ordinary beauty is the final ability of genius, literature still, even against the will of its makers, leans toward the contrary impression. There are plenty of penny dreadfuls in print; the realities of love and sunshine cost even less. Art has more devils than madonnas, but the world is full of madonnas, and there is only one devil after all.

IT IS unquestionably true that life is one long disillusionment. We soon get rid of our first few rosy fancies, but then we spend the rest of our days in getting rid of a great many leaden ones. That is why there are so many world-weary youths and so many hale and jolly old people. That is the reason for our comfortable cynics and our cheery veterans. We shall do well to take the sane advice of the Realist, lay aside vain imaginings, and face the facts. And while we are about it, let us face all the facts, the cold, hard facts and the warm, soft facts as well. Pain is a fact, and so is happiness; disease is a fact, and so is health; human vileness is a fact, and so are human laughter and love, horrors unspeakable, and unimaginable beauty. Because we must all, somehow or other, face the fact of death, let us also face the fact of the everlasting wonder of life.



## A S S E E N b y H I M

WHEN I came back from my short, southern trip, I found that, socially, town was beginning to be dull. Already many people had gone abroad—in fact, the trend of travel set that way quite early in the year. The New York season has shortened until practically everything is crowded into a brief eight weeks. Then, after Easter, there is a short Long Island season.

As for the south, I found it as delightful as ever. Although an occasional "norther," as the chill winds of the southwest are called, may descend almost unheralded upon the Gulf Coast; the climate is semi-tropical, and this winter it was especially mild. As an instance of the southern "norther," I remember one dreadful night at Pass Christian, many years ago, when a sudden storm took all the piers away; all the trees and rose-bushes about the houses were blown down and the oranges were nipped by the sudden frost. Also, I have known it to snow in New Orleans in February, but this only happens about once in fifteen or twenty years. I remember, as a boy, going out to a dance at a Texas army post, clad in summer attire, and being forced to remain two days because a shift in the weather brought rain and a Texas "norther" so that the roads along which violets, jasmine, and wild roses had bloomed the week before were turned into sheets of ice. Of course, such decidedly cold snaps only last a day or two, but they do a very great deal of damage.

Referring to the duchesse de Chaulnes, who was Miss Shonts, and to the hegira of Americans to Europe this year, reminds me of the affairs of titled Europeans in general. We have every year many titled visitors to this country, among them, of course, a great number of Anglo-Americans. An American woman who has married into a European family recently made a statement to a New York newspaper reporter which was decidedly to the point. She said that the ignorance of Americans concerning European social affairs was astonishing. In a way, this is easy to understand, as the Europeans have for centuries observed the niceties and distinctions in rank and caste, while Americans have not been expected to pay much attention to such matters.

## THE ROYAL WAY OF IT

If a person of mediatized royalty marries an American, unless he renounces his right to his rank and to possible succession, the alliance, in many cases, is not recognized as a royal marriage, and the bride is only a morganatic wife. This does not mean that she is not his wife before the Church and the law, for in the great houses of Europe, especially in Austria and in Russia, such marriage laws are very strict. The heir apparent to the imperial crown of Austria-Hungary, although his wife has the rank of a countess, must consent to seeing his children disqualified for the imperial succession. Also, there is the case of the Grand Duke Michael and the Countess Torby; in fact, more than one of the Romanoffs have formed similar alliances.

The kaiser, however, has been extremely strict as to *mésalliances*. There is only one now in the royal German family, as I remember; an aunt of the kaiser is married to a celebrated scientist, but she never claims her rank.

## A TAKEN-FOR-GRANTED RULE

A matter which claims our attention just now is how to address the titled stranger within our gates. Only servants and inferiors

## The Beginning of the End of the Season—Titles to Which Persons of Certain Title Are Entitled—America Through the Eyes of a Couturière



address a duke or a duchess as "Your Grace." This is such a taken-for-granted social law that it is surprising to have to repeat it, yet only this winter, both in the south and in New York, I heard Manchester so addressed by a member of one of our best clubs. Of course, persons of lesser rank than a duke or a duchess would never be addressed as "Your Grace." It seems, too, that some members of American society have forgotten that a duke's eldest son is born with the title of Marquis. This makes things a bit complicated—for frequently, as the eldest son takes his father's second title by courtesy, he may properly be called either one thing or the other. Thus, thirty years ago, there was a Viscount Mandeville, the eldest son of the Duke of Manchester. In conversation we always called him Lord Mandeville and his wife Lady Mandeville, which was correct, and no one would have dreamed of addressing them as viscount and viscountess.

## THE TITLES OF THE TITLED

Of late, however, we seem to have dug up every one of every one's titles and to have fairly plastered royalty with its dignities. A duke's younger son is a lord, and consequently there is now a Lord Alastair Innes-Ker, and a Lord Robert Innes-Ker (who, by the way, have both been in America this winter), sons of the late, and brothers of the present, Duke of Roxburghe. Strictly, according to the peerage, the wives of the younger sons of Lord Wimborne are honorables, like their husbands, although there is a doubt if this rule is to be followed *au pied de la lettre*. The heir of Lord Wimborne was for years the Hon. Ivor Churchill Guest. He has since taken the title Lord Ashby St. Ledgers, and his wife, who, the daughter of a baron, was an honorable before she married, retained that title until she took the superior one of Lady St. Ledgers. In London society, however, one refers to few of these people by their titles. The guests at any function are listed in the "Court Circular" or in any journal of fashionable standing as Mr. and Mrs. Frederick Guest, Mr. and Mrs. John Ward,

Sir Arthur Paget and Lady Paget, and General Bingham; never do they refer to any one as, for instance, the "Hon. Cecil Bingham." Addressing these persons officially or in sending parcels home from shops of course, is quite another matter; but those who are not tradesmen, officers, or shopkeepers should say, for instance, the Hon. Alfred Anson and Mrs. Anson in preference to saying the Hon. Mrs. Alfred Anson.

## A NEW CRITIC

Some time ago, when crossing to America on a French ship, my attention was called to a quiet, rather matronly, well-dressed woman who occupied a place at the captain's table. She was an example of exquisite grooming, and she seemed to know just what to wear—absolutely simple, always, were her clothes, but they were smart to the last degree. I glanced over the list of passengers rather expecting to find her name, not as one who dwelt in the Faubourg—because that would not mean smartness in attire—but as possibly a representative of a class just a little more recent. Then, one day, I was told that she was an artist. No, she was not a painter but one of the most celebrated designers of Paris fashions, a creator. She had an atelier in Paris, and at that time was making her first visit to America. How many Fifth Avenue shops would give a fortune to control the output of her inspirations! How many women would pay a ransom just to read

the secret of the future as she carries it in her mind—the picture of the hat that will be worn next year, perhaps! This woman, I am told, is one of about ten who are recognized the world over as arbiters of the affairs of fashion. France is jealous of them and the government gives them the coveted ribbon of the Legion of Honor. This is as it should be, for the designing of fashions is an art, and these artists are often less commercial in their views and more idealistic in their ideals than are those other artists who put their impressions of things on canvas or in clay and exhibit them in salons for sale. Fashion artists are not creatures of the moment either; they have most of them descended from generations of creators of fashion, just as other French families have inherited the professions of designing or manufacturing some little detail of dress or decoration such as the perfect duplicating of one wild flower.

I met this woman later as I was motoring in the White Mountains. She was stopping at a large hotel, and I found her enthusiastic about America, about our scenery, our climate, our people, our prosperity, and the luxury of our manner of living. In fact she had become such an admirer of America and things American that she praised the Stars and Stripes at every opportunity. I was surprised, however, to find that she was disappointed in Newport. She thought the combination of hydrangeas and ocean was glorious, but she decried the spirit which had prompted the building of huge, stone palaces in a summer resort. Strangely enough, she admitted, however, that, although she liked America, she would not be able to work with inspiration here; she thought America lacked atmosphere. I believe that the Poirrets, who were here last autumn and who are among the newer creators, expressed the same opinion, and I did not find that M. Léon Bakst was enthusiastic over our artistic possibilities. It seems that all artists admire our greatness and our strength, but that they seem to think that we are too much occupied with giant enterprises to give the proper attention to the subtler things of life.



## OTHER TIMES, OTHER COSTUMES

Many a Favorite of  
Fact or of Fiction  
and Many an Age of  
Picturesque Romance  
Live Again in These  
Garments of the Past

and gracious they are, with their ample folds and soft, sweeping draperies, exposing the neck and shoulders—and how symbolic! For, coming as they did upon the heels of starch and stiff, constraining whalebone, they ushered in an age of freedom and social laxity, the like of which has not been witnessed in England before or since.

Gold and silver lace, hats with drooping plumes, frills and furbelows, draperies, and tall, beribboned canes succeeded the brief austerities of the Commonwealth, and looking at the costumes, we vision the riot of sensuous elegance which characterized the court receptions of Charles II. Here a woman's dress reminds us of Lely's portraits of Nell Gwynn; there, a courtier's jacket suggests that its satin

Apparel which proclaims the man of fashion of the late eighteenth century—cream white coat with black collar, striped waistcoat, red knee breeches, and striped stockings

AMERICA has narrowly escaped an invasion by ghosts. Lest this statement cause alarm, let it be added hastily that these particular ghosts are charming creatures with courtly manners and no wish to harm. They are the ghosts which haunt old clothes, and whisper romantic stories of the past, the ghosts which, had the Talbot Hughes collection of old costumes showing the fashions of the past three hundred years come to America, would have accompanied it. Formed by an English artist, this valuable collection was destined for America, but the intervention of a London firm, Harrod's, which purchased the collection *en bloc*, robbed America to the final benefit of the Victoria and Albert Museum, to which the generosity of this firm has presented the entire collection.

These exquisite costumes, which were exhibited recently, previous to their shipment to the Victoria and Albert Museum, reflect in peculiarly intimate fashion the changing social life of England in the last few centuries.

## THE AGE OF LAW AND THE AGE OF LICENSE

Especially lovely are the costumes which belong to the period of the Stuart kings. The influence of Henrietta Maria, the French wife of Charles I, banished the absurd farthingale, the ruff, and the pointed stomacher (all made familiar to us by the portraits of Queen Elizabeth), and in their place substituted the picturesque, satin gowns with trimmings of lace immortalized in the canvases of the court painter, Van Dyck. How simple



Classic simplicity of gown and richness of accessories mark this eighteenth century costume. With the muslin gown is worn an embroidered silk head-dress and a scarf

sleeve may once have yielded to the playful nudge of the Merry Monarch himself. England was "Merrie England" then, and even in the costumes of the common people—the serving wenches and the hangers-on, who impartially plotted against the king or cheered him at the Restoration—there appears an air of gay frivolity which well accords with the spirit of the time.

## UNINSPIRING MONARCHS

Few important changes mark the reign of James II. The coats of the men tended to greater length, and were worn with gold-braided knee trousers and silk stockings, while the ladies' skirts were looped back to display petticoats elaborately jeweled. Nor was his successor, William of Orange, a stolid, unimaginative Dutchman, likely to exert much influence upon fashion. We see, however, in the Talbot Hughes collection, that masculine costume acquired the elegance of the long, cloth coat, the brocade waistcoat, reaching to the knees, and the jaunty shoe-buckles, which later became a distinguishing feature of the Georgian beau. The women contented themselves with the changes invoked by pannier skirts and a mild forerunner of the crinoline.

The craze for needlework started by Queen Anne resulted, during her reign, in the elaboration of costumes by means of fancy stitchery. Thus the revival of the pointed stomacher was made an excuse for covering it with delicate traceries in gimp and colored threads. Similarly,

(Continued on page 72)



The belle of early Victorian times constructed her ball gown of hand-woven muslin, with embroidery in bright colors, and a taffeta bodice



MORE LACE THAN  
LINEN ARE THESE  
HOUSEHOLD LINENS  
IN WHICH LACES OF  
MANY LOOMS ARE  
DEFTLY COMBINED



Luncheon cloth, bordered by point de Paris, with embroidered linen center inset with point de Paris and needle-point. From Gebrüder Mosse



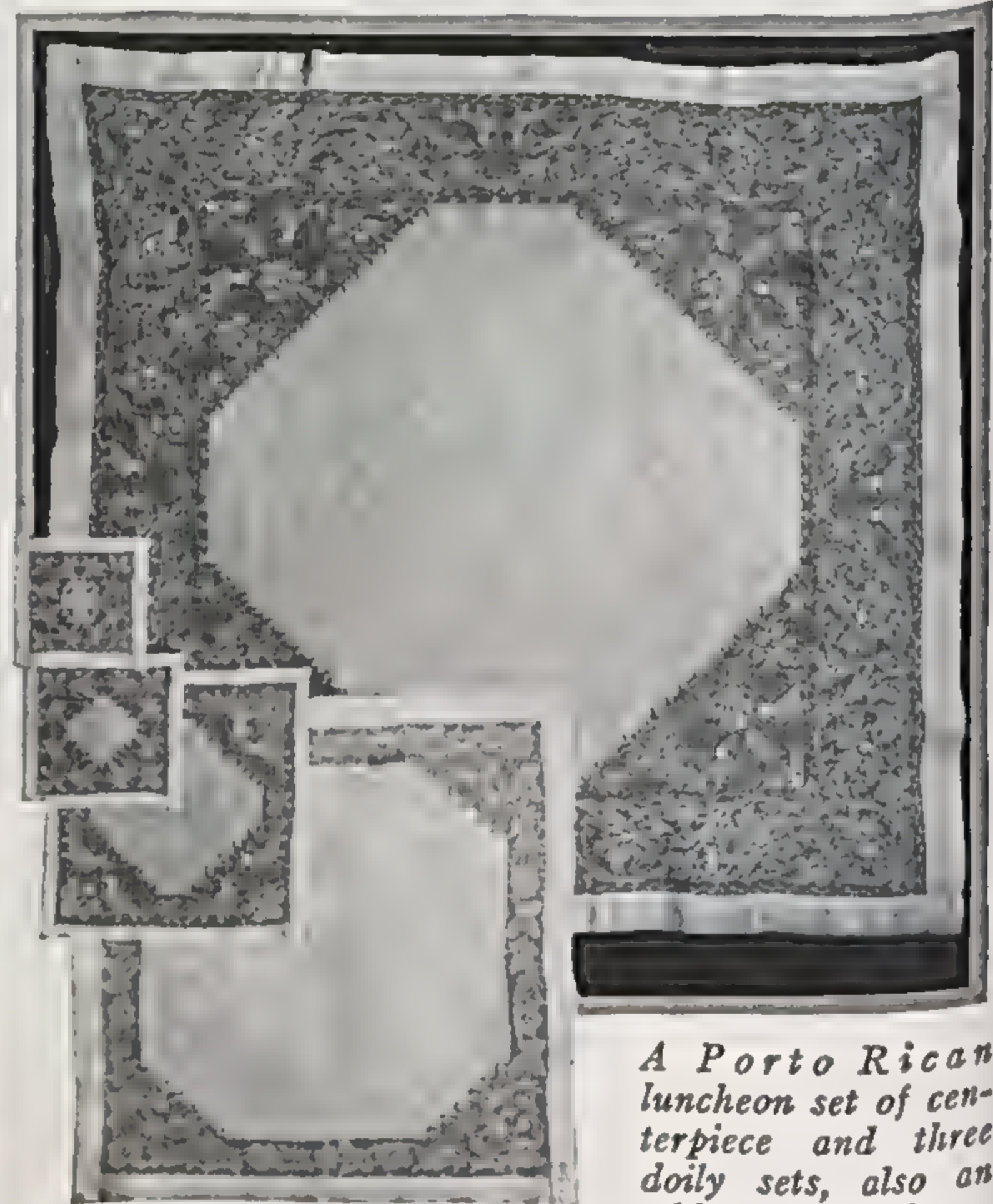
Centerpiece combining an à jour pattern crossed by embroidered lily sprays, a flower festoon, and à jour insets. From Ottilie Brand



On this luncheon cloth, around a center of English embroidery on hand-woven linen, is built a web of needle-point, filet antique, and Cluny bordered with Cluny in Venetian point design



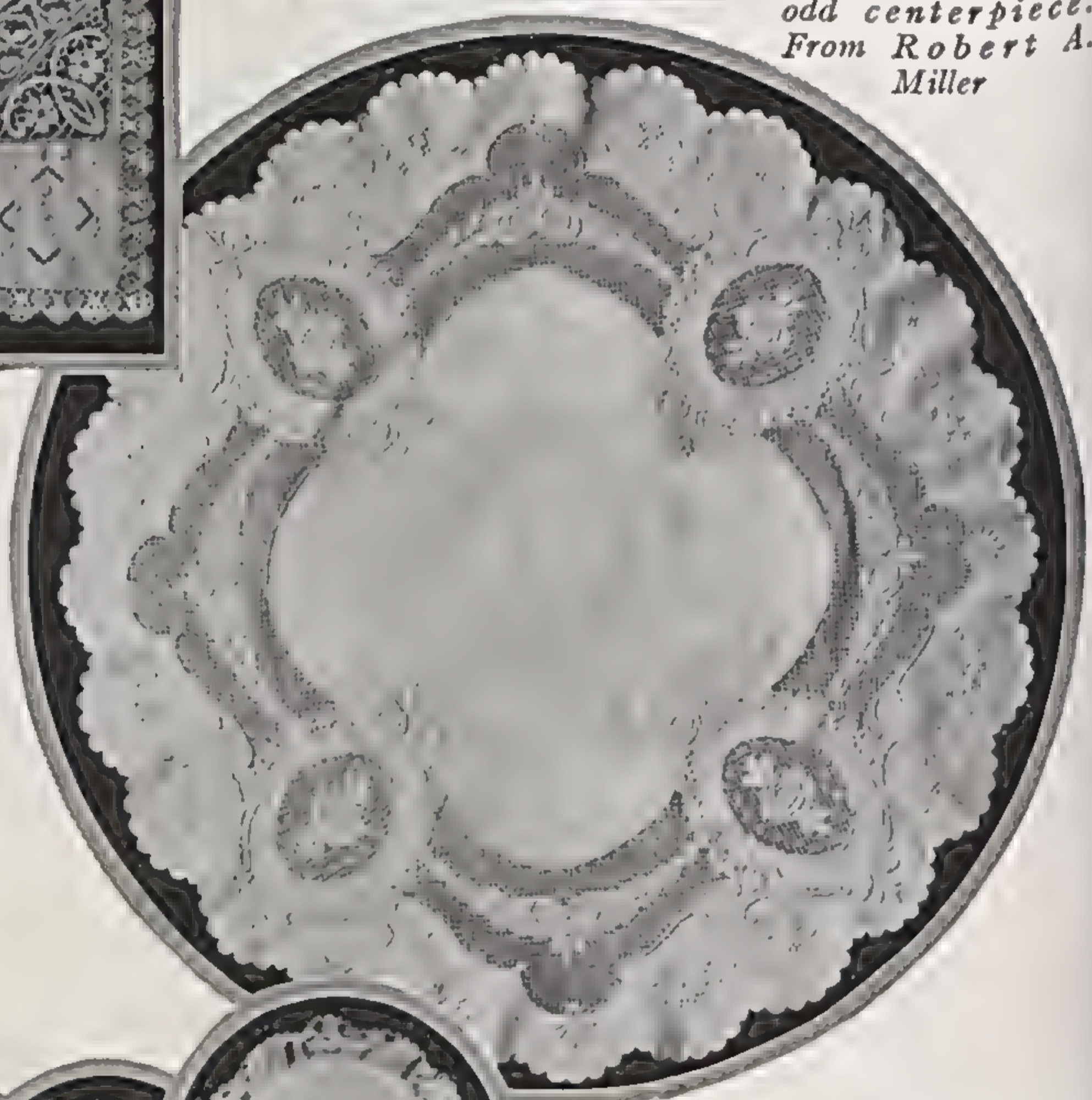
A scarf which incorporates in its exquisite length the beauties of embroidery, needle-point, filet, point de Paris, and a Cluny lace which borrows its design from Venetian point



A Porto Rican luncheon set of centerpiece and three doily sets, also an odd centerpiece. From Robert A. Miller



A bacchanalia is perpetuated in file lace that forms a handsome, deep border on a luncheon cloth and its accepted complement of small doilies. From Walpole



Fine embroidery and à jour work are blended into a unique luncheon set. This set, the scarf in the middle, and the square cloth on the left are from McCutcheon



## A C R I T I C o n t h e H E A R T H

Anent the Mantels and Fireplaces of Colonial Design, an Architecture Expressing the Ambitions of Our Forefathers

By B. RUSSELL HERTS

CERTAIN decorative styles are supremely important because of the influence they have had on the history of decoration in every country and among all peoples. In this class is the decoration of Egypt, for it has left its imprint upon the art of Europe and has even extended its influence down to present-day New York. Then there are other styles of decoration which are important because of their intrinsic beauty; to this group belongs the art of Greece, which has never been equaled in the modern world. But the fascination and importance of the Colonial arises from a different cause. It is fascinating and important because it belongs to us, because it was developed by our forefathers, and because it expressed them and their ideals at a time when they were struggling for self-expression in every field: in commerce, in agriculture, and in spirituality, as well as in art.

#### VARYING TYPES OF FIREPLACES

The Colonial style of decoration which grew up in America during the eighteenth century, reaching its highest point of development just before the beginning of the nineteenth century, was founded on the European styles of about the same time. The styles of the English periods of Queen Anne, Chippendale, Sheraton, and Adam, and those of the French periods of Louis XVI and the Empire were strongly impressed upon the bulk of work done by American cabinet-makers of that day. Among American relics are sometimes found pieces of furniture that belong in general to one of the well-defined European periods, but that differ from the typical work of such periods in some peculiar little turn or variation. For this reason they are



*The scene on the rare old wall-paper might have been painted there, so well does it frame the Colonial mantel*



*A mantel which shows the influence of the brothers Adam in the fluted pilasters and the relief decorations, which are tinted in pale colors*



*Photographs by Frank Cousins Art Company*

*Set between two doors, as mantels often were in Colonial times, is this one designed by Samuel McIntire, the famous Colonial architect*

classified under the headings of Colonial Empire, Colonial Sheraton, Colonial Queen Anne, and so forth.

Some of the most interesting features of the household decoration in which the Colonial workers expressed themselves are found in fireplaces. It was in relation to them that the larger pieces of furniture were selected and the decoration developed.

On this page and on page 94 are illustrated a number of varying types of fireplaces, not each of them entirely different from the others, but each one possessing some definitely different characteristic. The one shown at the bottom of the page is a well-proportioned and exquisitely decorated fireplace set between two closet doors, as fireplaces often were in Colonial times. The paneling of the doors is very simple, and this assists in focusing attention upon the carving and composition work of the mantel, the panel above it, and the top of the wall all around the room. Like most Colonial fireplaces this one is of moderate size. It is faced between the brick and the woodwork with one of those metal bands characteristic of the period just before 1800. This fireplace is one of those in the Nicholls house in Salem, Massachusetts, a house built by the famous Colonial architect, Mr. Samuel McIntire.

#### THE "SHEAVES OF WHEAT" DECORATION

In the middle of the page is photographed a mantel in another Salem home. It is decorated in a style roughly called Georgian. The laden basket and the sheaves of wheat joined by festoons are typically Colonial. Such ornaments as these were sometimes developed in pale colors. Toward the end of the eighteenth century, the decorative qualities of wheat were much appreciated in England, and naturally enough American architects followed the designers of the old world. But whereas Heppelwhite carved dainty, single sprays on light chairs, Americans were more inclined to mass the grain in sheaves. In this latter arrangement it is often seen on the table silver of the time, lying on the handle of spoons and forks where present-day models bear a monogram.

The old Colonial wall-paper which is shown in the first photograph is,

*(Continued on page 94)*



# THE WELL-DRESSED MAN *of* EUROPE

PAST generations have developed masculine types of great personal elegance; this generation has produced the type of the well-dressed man. The dandy of ancient times loved elegance for its own sake. Beau Brummel was interested in not soiling his boots as he crossed the muddy street, in wearing his hat so as not to muss his perfumed hair, in moving his head carefully not to disarrange his ruffles, in stooping in a way to avoid the wrinkling of his waistcoat.

In this present epoch elegancies and personal vanities are avoided above all things, and men of whatever nation follow one type of dress, the most virile and businesslike of all,—the English. In selecting their apparel they attempt to suppress all individual eccentricities, and they vie with each other in absolute "correctness." National differences in taste do creep in, in details, but in so far as possible the Spanish grandee in civil dress, the Italian, German, American, and Frenchman in street or evening clothes appear almost exactly alike,—that is, all appear like the Englishman. The eastern nations, too, are falling into line in the universal brotherhood of dress, and the Japanese are fairly out-Englishing the English in severity of cloth and cut of costume.

## ROYALTY STOOPS TO FASHION

The young king of Spain is one of the best dressed men in his kingdom, and his influence on his countrymen and faithful subjects in the affairs of dress is second to none. In recent times, only the late King Edward, when he was Prince of Wales, has exercised a similar power. King Alfonso is always perfectly dressed, no matter what the occasion. During his recent visit to Paris, which was entirely devoid of ceremony, there were many opportunities for see-

The Universal Acceptance of English Fashion by King and Commoner Alike Has Replaced Elegance by Correctness, and Individuality by Strict Conformity to Rule

ing him in civilian garb, out in the Bois for a morning stroll, on his way to some informal luncheon with friends—with the Grand Duke and Grand Duchess Cyril of Russia, for instance—or, as in the accompanying photograph, when he was starting for a day's hunt with President Poincaré and ex-Presidents Loubet and Fallières. Every one remarked on these occasions, how "English" the young monarch was in his manner of dress. Naturally his English queen, Victoria, is given credit for his adoption of the English style as well as for his sobriquet—*le Roi démocrate*. But any jealousy of this influence which the Spanish people might feel, is quite overshadowed by the great popularity of their young king.

## A PRINCE IN MUFTI

Another young monarch-to-be who is always smartly dressed is the Crown Prince of Germany. In his many and various uniforms as an officer in the German army, the Crown Prince looks as German as even the emperor could wish, but in

his civil dress he might easily be taken for a young Englishman. The accompanying photograph of the Crown Prince in mufti reveals the perfectly correct style of his dress. He is wearing a black morning coat well cut in at the waist, fastening with one button. The waistcoat matches the coat, and the trousers are of dark, striped material.



The Crown Prince of Germany in the universally accepted civilian clothes worn by his English cousins



Alfonso XIII of Spain in the recognized costume of sport, starting for a hunt with President Poincaré



For Frenchmen Charvet of Paris is now favoring evening clothes cut high above the hips to give length of line



Copyright by Waléry, Paris

M. de Fouquières adheres for his conférences to the frock coat, which has been almost discarded in America and England

an opportunity for displaying some slight individual preference. Mr. Anthony Drexel is fond of wearing a large nosegay of the pale Parma violets. Mr. Berry Wall chooses the dark purple variety, or a pansy. Comte Boni de Castellane is rarely without a huge pink carnation.

M. André de Fouquières, the lecturer on beauty and fashion, favors a dark red flower, and for his conférences at the Théâtre de la Renaissance, invariably wore one in his frock coat. A frock coat is, in a sense, a personal idiosyncrasy of M. de Fouquières. He still adheres to the style, though it is now worn in England and America

only by men beyond middle age. In Paris, men dress carefully for every time and occasion in the day. Mr. Anthony Drexel, who spends much of his time with the Russian colony, is considered one of the most correctly dressed of the American men in Paris, and Mr. Berry Wall is always a notable figure at the French races. Mr. Payne Whitney is another American resident in Paris who is noted for a discriminating taste in dress. Among Frenchmen, comte Boni de Castellane has long been recognized as a connoisseur in both dress and manner. But now that he is taking up politics seriously he has dropped much of his debonair manner. Each of these men always wears a boutonnière of his favorite flower, in which detail he finds

But M. de Fouquières does not wish to be noted for his attention to dress. His energies are directed toward the destruction of ugliness in general. Only a very few seasons ago people heard rumors of an agreeable young man up at Dinard, a M. de Fouquières, who was often the guest of a well-known hostess to whom Dinard owes much. He was always requisitioned to arrange and lead the cotillions, and, in fact, his name was invariably foremost in any social function of importance. From the first M. de Fouquières' desire has been to help the rest of humanity in the eternal struggle against ugliness—ugliness in dress, in manner, and in mind.

(Continued on page 70)





In a suit of black taffeta, much heralded material of the spring, Premet makes use of every artifice of modern fashion and yet adroitly slips in between the lines a quaint, old-fashioned touch. Ever so many bow-ends stand crisply up and down at the bottom of the skirt, and at the top of it is a blousing tunic. The short, Eton jacket with long, set-in sleeves ends under a frill of black Chantilly lace which grows in the back almost to flounce proportions. The Dutch collar of white moire, edged with Valenciennes lace, opens over a white chiffon vest

On a Callot suit of dark blue serge, a disappearing tunic falls in a flaring, taffeta-edged V across the front and merges into the semi-drapery at the sides of the skirt. The Eton jacket, extremely short in front and with a somewhat longer, hirondelle back, is trimmed with black taffeta and black braid, and finished at the neck with a lingerie collar. Models from Faber and Hem

Premet takes charming advantage of a Roman stripe season to weave the stripes into the mahogany-colored crêpe, and posing a drooping bow of Roman plaid ribbon right in the middle of the front panel for no reason at all except for charm. The vest of the kimono waist is of handkerchief linen, and the cuffs and revers are of white satin. On the skirt the stripes begin under the panel, which divides its length between the bodice and the skirt, and slant toward the back to meet a plaid sash which falls to the bottom of the knee-length tunic

COSTUMES IN WHICH THE COUTURI-  
ERS TAKE ADVANTAGE OF EVERY  
NEWEST CUT AND COMBINATION OF  
MATERIALS AND YET, BETWEEN THE



LINES SOMEWHERE, SLIP IN A FEW  
OLD-FASHIONED TOUCHES PROPHE-  
SYING FOR FASHIONS A FUTURE  
WHICH MAY REPEAT THE PAST





The creed of giving honor where honor is due makes obeisance to the modern dance obligatory, for this "tango frock" of black taffeta and tulle is but one representative of the myriad gowns which the tango inspires—a gown for every step, it seems. Here the bodice is swathed about the figure, with not an inch of fulness to spare to be sure, but in a way which by no means confines the figure. Under a flaring, circular peplum, two tulle tunics edged with the taffeta drop over the scanty skirt, and crisscrossed velvet bands supplement the sleeves

Fully to the knees falls the blousing tunic of this black taffeta frock, oddly set on at the hips under box plaits run in and out with a broad band of black velvet embroidered in jet at the front and knotted into sash-ends at the back. A short peplum appears above the belt in two V-shaped motifs under which the fulness of the waist is gathered. The set-in sleeves are frilled in white, net top lace which also veils the revers. A frill of white net softens the V-neck line.

Models from Lefcourt and Brenner

Beaded in purple and gold and black, and set with a row of prim, little pansies is the tunic of pale yellow net. It is double-tiered in the back, and is hung over the skirt of a flesh colored, charmeuse gown. Broad and flat and finished at the side by a two-ended bow is the girdle of absinthe velvet, above which a clinging bodice trimmed with pansies is box plaited to a transparent top of flesh colored chiffon. The corsage bouquet of pansies gathers into a tangible point the absinthe, the deep violet, the gold, and the black of the color scheme



THREE GOWNS WITH ODDS TWO  
TO ONE IN FAVOR OF THE SNUG  
RATHER THAN THE LOOSE BODICE,



AND THAT LIKEWISE INDICATE  
THREE STRONG THAT TUNICS  
GROW LONGER AND LONGER





## S E E N i n t h e S H O P S

WE no longer live in a time of seasons; winter merges into spring before we are conscious of the change, and those of us who are caught napping hasten to catch up. However, it is rare that we are caught napping, for the tempting array of spring things shown on all sides inveigles us into buying at least a hat or a blouse or two, which in their turn scorn our winter suits and force us at once to yet another purchase.

The experienced shopper no longer looks askance upon a model because it is launched early, but trusts rather to her good judgment and the careful attention she has given to the latest modes of the current season, which, without doubt, foretell much that is to come. Among the early spring importations are the two suits illustrated at the lower left of this page. One is a copy of a model from Premet, a house which still rides the crest of the wave of success, and the other a copy from a suit of Jenny's, a house still young in name and in the person of its premier, but one that promises much for the future.

## TWO SPRING SUITS

The Premet model of blue serge, shown at the bottom of this page, has a most attractive skirt—chic and decidedly wearable. A simple braid motif decorates the front of the skirt, and the back drapery falls into a decided point accented by a black silk tassel. The coat with its soutache trimming is especially interesting in that it achieves the smart shortness which, when all is said and done, is the prettiest and most congru-

ous thing for spring and summer, and yet contrives to introduce a decided flare to the sides, both back and front. This flare, however, by no means extends under the arms, for this would be ugly. This feature of the suit is especially worthy of note, as heretofore it has seemed possible to accomplish a flare only with length of line. This suit is one of becoming as well as fashionable lines, and although it is simply made, it is not exceedingly plain.

The hat which accompanies this costume is particularly suited to the colorings of the suit. The prettiness of the black velvet crown and contrasting, white hemp brim is enhanced by the trimming of three white pompons which are exactly like big thistles. This hat may be ordered in any color.



She who is interested in hand-made arts and crafts work will appreciate this bag, priced \$3

The soft, suede bag illustrated on this page comes in gray, brown, green, blue, or black, with a hand-made ornament of German silver set with small semi-precious stones. It would be charming to carry with such a suit as that just described. The bag is silk-lined, and as the ornaments differ slightly on each bag, as befits individual workmanship, the prices vary from \$2 to \$3.

The charm of the blue serge suit sketched on the lower left of this page is its unpretentious youthfulness. There is a decided air of youth about the little coat, quite like the spencer jacket of other days, and in the trim, smartly draped skirt, narrow at the feet, but generously full at the hips. The charming, white satin vest is spring-like in its freshness. Worn with a simple,



One of those pretty, soft blouses of embroidered net (\$9.75) topped by a taffeta-crowned, straw-brimmed hat (\$10)

handkerchief linen blouse finished with a bit of black bow and topped with a crisp hat, such as is shown in the sketch, this suit has an air of smartness which is oftentimes lacking in many more pretentious models.

## THE OMNIPRESENT SERGE FROCK

The serge frock, which is a part of almost every woman's wardrobe, need not be expensive to be successful. The third figure at the bottom of this page shows an excellent model that illustrates some of the best fashion features—the tunic finished underneath by a decidedly full ruffle, and the well-fitting, long, tight sleeves that have the trim air so suitable to a morning frock. This gown has trimmings of a self-tone, dark blue taffeta, daintily hemstitched, a taffeta belt, and a yoke of fine lace. For the woman who improves her shop purchases by a personal touch, a pretty, hand-tucked handkerchief linen chemise with one of the new collars is a splendid variation for this costume, and if more color is desired a belt of Roman-striped ribbon might replace the soft taffeta one.

The puff of satin which tops the rather high crown of the chic, Milan hat sketched with this dress is one of the features of this season's hats that bid fair to become popular. The trimming of bright little apples of straw is just the touch it needs to lift it from a too complete sobriety.

## A MOIRE TAFFETA COSTUME

Taffeta is the accepted fabric for the early spring—and shot taffeta or moire taffeta is just a bit smarter than the plain. The model of moire taffeta, sketched at the upper left of page 44, is fortunate in embodying several of the newest features in gowning. It is, nevertheless, simple enough to be distinctly wearable. The bodice, frankly Madame Chéruit's, is easier to wear than many timid people might imagine; it has a quaint air which is only suitable when developed in taffeta. The soft yoke is of delicately beautiful, écru, net lace, and the ball buttons are covered with self-tone silk. The skirt further develops the idea of crispness that is suggested in the waist. The tunic flares quite frankly, and yet is so soft as to give an airy lightness that is most becoming. This frock is to be had in the smartest colorings of the season.



An extremely short Eton jacket is the smaller half of a very youthful-looking Jenny suit, for \$42.40

A Premet suit achieves a smart flare in a short coat. Price, \$55. The hat contrasts velvet and hemp; \$15

A serge tunic flares over a taffeta ruffle in the fashion advocated by French models, \$18.50; hat, \$14





*This frock bears all the earmarks of smart fashions, yet is simple enough for general wear. Price, \$39.50; hat, \$11*

Moire forms the entire crown of the hat worn with this dress, while just a bit of straw, as a concession to the spring, appears on the brim. The trimming consists of a feather fancy (one of the numerous varieties which come out each season) which gives the necessary height to the hat—not the startling height seen on some hats, but height unmistakably. For traveling, a hat of this sort is a sensible choice, for not only is it practical as to material, but it may be worn equally well with a simple frock or with a suit.

#### CRÊPES AND TAFFETAS

Printed crêpes hold a position that is undisputed; and they have much in their favor, for they come in lovely colorings and patterns, bold or soft as one chooses. The gown sketched in the upper, right-hand corner of this page is one of the best developments in crêpe which the season has produced. It is the sane exponent of the bustle idea which seems surely to be one note (if not the decided note) in spring fashions. Coming in mahogany, blue, and other good shades, this crêpe is printed in warmly shaded, conventionalized flowers which one hesitates to call futurist, so attractive are they. The trimming on the dress is of black satin ribbon. The buttons on the girdle and the smaller ones on the sleeves are charming; quite antique they are, looking as though they might have come from an old button box hidden in the depths of the family chest. They are round and of an openwork design in dull gold. The collar is a very sheer one of embroidered batiste, and the chemisette, which is such a pretty, soft addition to frocks of this sort, is of net over chiffon.

Recognizing the insistence of the demand for taffeta, the shops have laid careful plans to avail themselves of the opportunity to supply it in all styles, widths, and qualities. It is only in recent years that American silk manufacturers have been able to compete in the manufacture of taffeta with the French and Italian makers, but necessity is a teacher whose pupils are seldom laggards, and the constant demands of customers, who naturally regretted the duty they were forced to pay on imported materials, have impelled the American manufacturers to action, and now the softness and durability of American taffeta fits it to rank with that of French make. It is possible to buy satisfactory dress taffeta at prices varying from \$1.50 a yard for the thirty-six-inch width material up to \$2.75 for the forty- to forty-two-inch widths. These prices are by no means the most extravagant, but they insure good, soft grades of material in beautiful colorings. Moire taffeta is even more attractive than plain taffeta, for it has an additional sheen that is charming. The latter material

price, but quite the softest and widest of all, a surah ribbon nine and one half inches wide, is priced at \$1.85. These ribbons come with either red, navy blue, old-blue, black, or brown, as the predominating color, and they are striped with the gayest of colors.

#### THE SEPARATE BLOUSE

One very successful exponent of taffeta is the separate blouse. A pretty one is shown at the right in the middle of this page. It has a Pierrette ruffle around the neck, but is otherwise quite untrimmed. It is of an excellent, soft taffeta and is shown in several charming shades.

Quite like a French blouse is the one of soft, hand-embroidered voile sketched at the left of the one just described. It is generously embroidered both in front and back, and has an attractive shoulder-line.

A somewhat elaborate blouse is the one of embroidered net illustrated on page 43. In it the details are quite carefully worked out, and the design,



*A smart shoulder-line and fine hand-embroidery give a French air to a voile blouse priced \$7.50*

sells for from \$1.75 for the thirty-six-inch width up to \$6 for the forty- to forty-two-inch widths.

A taffeta gown really needs little trimming; in fact, trimming, except a bit to soften the neck, is not at all in keeping with taffeta unless the gown is frankly a combination of two materials. If, however, a chiffon and lace petticoat is topped by a taffeta overskirt, the character of the frock is quite changed, and the trimming may consist of chiffon, lace, and even crushed roses or other flowers. But many of the prettiest, French frocks now developed in taffeta are treated in the simplest way; their entire charm is in the cut and draping which, for any one who is at all versed in dressmaking, makes them quite easy to copy.

It certainly looks like a Roman season as well as a taffeta one, for Roman silks and ribbons are shown by the best houses, and the Paris couturiers have bought plentifully of them. The silk, in lovely, soft taffetas, comes in truly marvelous color combinations, and sells for from \$2.75 to \$6.50 a yard in the thirty-six- to forty-two-inch widths. Beautiful ribbons, six and one quarter inches wide, are shown at \$1.85 a yard, and some four-and-three-quarter-inch ribbons, in a new, corrugated effect, sell very reasonably at 75 cents a yard. A soft faille, five-inch ribbon sells at the same



*A worthy exponent of the fad for taffeta is a plain blouse with a Pierrette frill at the neck; \$8.50*

while indefinite as a whole, as in a soft blouse of this sort it should be, is nevertheless becoming. The bit of black at the neck helps to give the model smartness. This blouse is shown in the soft, écreu shade so much easier to wear than dead white.

Taffeta silk, puffed into what would be a tam-o'-shanter crown if it were lower, a slightly rolling brim, and two prim little bunches of button daisies give the hat which accompanies this waist a decidedly youthful air.

#### CORRECT APPOINTMENTS

A new glove that has much to recommend it has recently been placed on the market. Of white, washable suède, it is much less rough in surface than are gloves of doeskin or chamois, and yet is a great deal heavier than the suède gloves to which one is accustomed. In fact, it more nearly resembles a mocha glove in weight. The prix seam glove, which has the "arrow" back so well liked on a walking glove, sells for \$1 a pair, while a slightly softer piqué seam model sells for \$1.50. Many people consider the biscuit suède gloves infinitely smarter for afternoon wear than are white ones; Paris endorsed them some time ago and many of the best dressed women in New York seldom wear anything else in the way of a soft, afternoon glove. Such



*A frank sponsor of the bustle effect is a frock of crêpe, strewn with flowers and sashed in satin. Price, \$39.50*

gloves come in either of three shades—from a pale biscuit to a mastic—and are priced at \$2.15 for the eight button, \$3.25 for the sixteen, and \$3.75 for the twenty button length.

To accompany the one-piece frock that is so often made with a yoke or which needs a guimpe or chemisette, the shops are showing chemisettes that are decidedly novel. Some of them are of a pretty, new transparent crêpe that almost suggests organdy, others are of batiste or handkerchief linens, while more elaborate models are of the very sheer, wide-meshed shadow laces that have such beautiful patterns. These chemisettes sell for from \$1.95 up to any price one cares to pay, but there are a variety of attractive styles shown at \$1.95, many of which have the Gladstone collar. The deep points of this collar may either be worn as intended, widely flaring at each side, or lying flat on the gown. There is nothing more practical or more generally satisfactory than a simple, dark gown with which clean, fresh chemisettes may be worn. With very little trouble, for one can always have a supply of freshly laundered chemisettes, it is possible to appear immaculate. Especially is this true when traveling, whether it be a train trip of some duration, or just a week-end motor trip, and there is great satisfaction in the feeling of being well-groomed which comes from just such little changes as a fresh chemisette and clean gloves.

For motoring trips, crêpe makes an excellent material for a one-piece frock. It happens to be enjoying a renewed vogue this season and one that is well deserved, for the material is smart and serviceable and does not need the constant pressing that so many serges and silks need.

*Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.*





*A kimono yoke, two circular flounces, and a pair of ruffled sleeves go to make a wrap of white brocaded crêpe that is in the latest flutter of the mode. Lest it flare not enough, coercing whalebone is inserted in the second flounce.*

*From hat to hem this costume stands an epitome of the present madness for the ruffle. The ruffled malines hat is balanced by a dark brown taffeta skirt, ruffled five times about. However, the jacket, with its self-tone embroidery and white chiffon over-collar, preserves an unruffled exterior. Models from Julius Stein*

*In this frock the ruffle has dwindled to narrow net frills that outline neck and sleeves, but the bouffant effect is present in the outstanding peplum of the cerise taffeta bodice and velvet-bound pannier of the black taffeta skirt*

WOMAN, NOT MAN, IS NOW BEING RULED BY

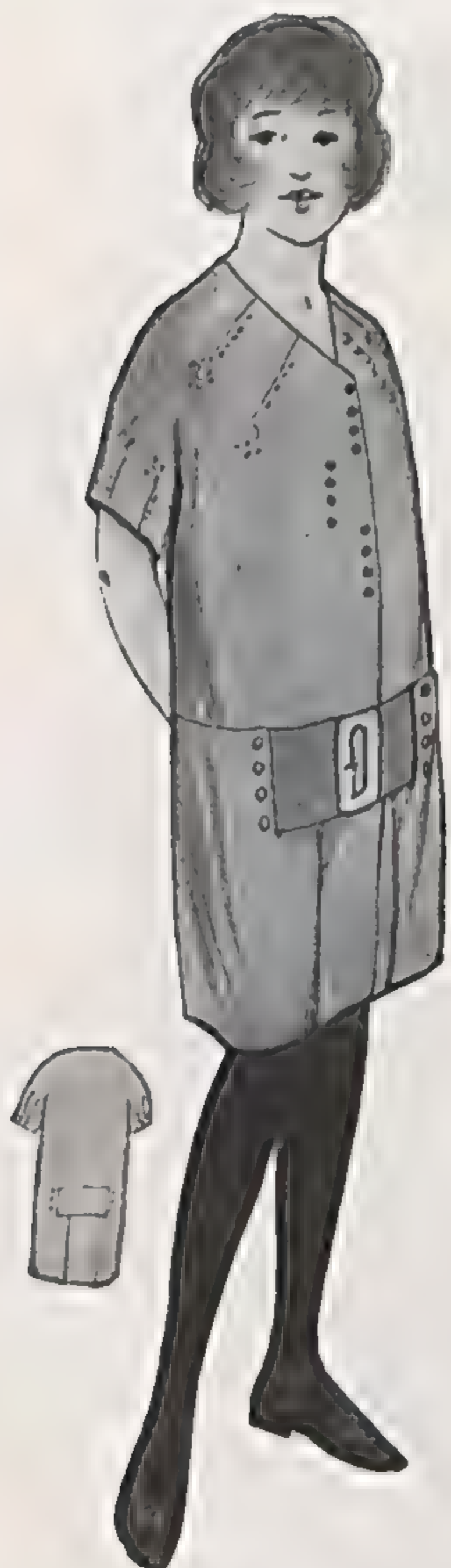
A RUFFLED PETTICOAT—AND A RUFFLED COAT

AND A RUFFLED BLOUSE AND A RUFFLED HAT



# The YOUNGER GENERATION

Given a Skirt Falling Straight from Kimono Shoulders and Sleeves of Elbow Length, an Infinite Variety Is Obtained by Applied Bands, Hand-Embroideries, Ball Fringe, Buttons, and Belts as Wayward as Adult Girdles



A wide belt of blue suède, which appears and disappears in accordance with the demands of the frock, accents the blue embroidery on this rose linen dress



A glorified version of the peasant smock, in Chinese blue linen, has the hem restrained by a band embroidered in egg yellow and a yellow suède belt, while the shoulders are capped by a yellow-embroidered yoke



Pink linen, embroidered in white, forms yoke, cuffs, and a belt which strives to be a tunic, on a dress of white handkerchief linen, short of sleeve and very plain



Fashion a trim, zouave jacket of flowered crepon, drop a crepon flower above the hem of the skirt, and a dress of shirred white cotton crêpe becomes a thing to delight the heart of childhood

**T**HOUGH the grip of winter still holds the land, there is always a hint of spring in the air in February, and the thoughts of mothers are busied with plans for the dainty things which form the spring wardrobes of small people.

The shops assist by offering the usual display of early spring fabrics. Among these is a favored material called golfine, which has been invented by that wizard of weaving who gave the world of fashion such fabrics as ratine, *velours de laine*, and duvetyn. This new material, which resembles cotton corduroy, promises to be most successful. Already mothers see in it a material that will lend itself graciously to the needs of the juvenile wardrobe. There are also several admirable weaves of linen, a material which mothers rightly refuse to be weaned away from. One should be careful not to buy the cheaper grades. They are the most expensive in the end, for they require an exasperating amount of laundry care.

## USING THE FLOWERED MATERIALS

The sketch at the lower left of this page shows a frock of white cotton crêpe, with a little jacket of flowered crepon, and a bouquet of crepon blossoms applied to the front of the skirt. The dress at the lower right of this page shows another use of flowered material. All belts are eccentric at present and juvenile clothes do not escape

their waywardness. Much of the needed variety in small garments may be attained by the smart design and clever placing of these girdles.

## OTHER SUITABLE TRIMMINGS

Other accepted decorations on young frocks are ball fringe and crocheted cotton buttons. When in doubt, use both. They do not endure through many washings, but if firmly sewed, they last some time. Handkerchief linen is very much in favor for the party frock. If lace is used to trim it, a good quality of Irish lace should be selected. One pleasing arrangement places two-inch bands of insertion down the middle of the front and back, and uses the same style of insertion as a belt through which is slipped the ribbon that forms the sash.

White taffeta is another fashionable fabric which children may borrow from their elders. This is also pretty trimmed with Irish lace, and sometimes with touches of colored taffeta ribbon. Pale blue and deep pink taffeta are also worn by children.

Elbow length is preferred for sleeves, and the accepted ways of making them are shown in the sketches on this page. So far this season nothing affected or overelaborate has been adopted in the clothes for children. The designers have been clever in taking what was good and adaptable from the adult fashions of the season, and omitting what was unsuitable for little folks.



Large crochet buttons, ball-shaped, and the wide girdle, collar, and cuffs of printed, English linen are the points which distinguish this white linen dress from the great majority of its fellows



# SMART FASHIONS for LIMITED INCOMES

It is when she considers her evening gowns, which endure not, that the woman of limited income finds herself in greatest need of all her wit and ingenuity, for to them the two rules according to which she solves her usual problems are not applicable. "Serviceable" materials are not to be considered for the evening, and "neutral colors" are certainly not to be desired.

The first requirement of an evening gown is daintiness of color and fabric, and to be successful it must have a certain degree of gaiety and brilliance which makes it conspicuous—and therefore, alas, memorable. But, necessarily few in number, these gowns must assume a practical character without eliminating their delicacy and style.

## VARIETY OF CHOICE

There was a time when the practical evening gown, depended upon for all occasions, was invariably of black satin, relieved by a little jet or a little white lace, as the case might be, but usually somewhat flat and uninteresting. To-day there is no excuse for this monotonous use of black, for unlimited arrangements of colors are permitted, and there are materials that will endure well even under constant use. A collection of gowns is presented in this article, any one of which would do credit to a smart wardrobe, and each of which is so made that it comes quite within the scope of an inexpensive dressmaker.

To Add Serviceability to Daintiness and Divide the Cost by Multiplying the Life-Span of the Fragile Evening Gown, That Is the Problem

made of an exquisite shade of pansy charmeuse, rich and brilliant, yet of a tone that will not soil easily. The skirt is very cleverly arranged in a drapery which hangs over the matching chiffon that is continued from the bodice. The chiffon yoke is mounted on a second layer of the same material in a lighter shade. This combination of fabrics creates a gown somewhat daintier than one in which the skirt is entirely of satin. A further harmonizing of the transparent bodice with the lower portion of the dress is accomplished by the straps of thin, silver lace, backed with chiffon, which fall from each shoulder and are attached to the satin overskirt at either side. The band of lace that extends across the bust is finished at the middle of the back by a flat bow.

## THE REJUVENATION OF BLACK SATIN

In the sketch at the lower right of the page is shown a really charming frock in very supple, highly lustrous black satin; very different indeed from the memorable black gown of the last decade. The impression that it gives as a whole is a harmony of color far out of the ordinary, and as beautiful as it is original. The black is but a foundation, a setting for the whole effect. The drapery of the bodice is of mole colored chiffon with an underlining of white chiffon. This drapery is in itself a triumph. On the shoulders it lies flat and then falls down in a deep point to the girdle, where the front edges meet and are



A charming color combination in satin, net, and flower, makes unnecessary any elaboration in design or trimming

Simplicity of draping makes this a model easy to achieve, and parti-colored brocade gives it lasting variety

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, patterns in this department at \$1 for the skirt, jacket, or bodice; \$1.50 for a three-quarter length coat, and \$2 for a suit or gown

The frock of sapphire blue satin shown at the upper left of the page is in a gracefully simple model. The plain skirt is topped by a bodice of flesh colored tulle over white chiffon. A square shawl of sapphire blue net, hung with two corners to the front and two caught under a rose at the girdle, is the feature which gives uniqueness to the gown. The rose is a huge one in dark and light shades of dead pink. The design of this frock is favored by one of the best dressmakers and is not of that type which is found copied in ready-made evening gowns. This model could be developed successfully in Empire green, with an antique silver rose at the girdle.

The original of the drawing on the right at the top of the page showed a new drapery which might be utilized to remodel any silk gown. It is most effective, however, in a metal brocade like the original, which mingled colors both dark and gay and combined them with

an effect that was rich but subdued. Material of just this sort is to be had now at greatly reduced prices at the bargain counters of the silk departments in large shops. In this particular pattern, yellow, green, a little red, and a lovely glint of old-blue, were all shot over with gold. Any one of these colors might be chosen to be accentuated in the color of slippers and stockings. The gown was worn with old-blue slippers and stockings by a pretty, young matron at the opening night of the Sans-Souci restaurant. The bodice drapery and the tunic were of black net picked out, an inch inside the edge, in rhinestones, and tassels of rhinestones hung from the points of the tunic at the sides. At the back there appeared an enormous butterfly bow of black net, which was tacked up almost to the tops of the shoulders.

Another gown that is in accord with the dictates of economy is illustrated at the lower left corner of the page. It is



By using satin in the skirt, durability is gained without any loss of lightness



With the help of mole colored chiffon and a green girdle, the new mode completely transforms the classic, black satin evening gown



caught together by three green scarab ornaments. The chiffon hangs loose against the front of the gown. Over the arms the drapery lies like a scarf and is caught in at the wrists with only a small opening for the hand. At the back, the skirt is cut in a sharp point under which is held the gathered fulness of the bodice drapery. The mole colored chiffon gives a lovely, soft effect over the black, but the crowning touch is the girdle of vivid green, ribbed silk that glimmers through it. This girdle is laid about the figure in casual folds, brought low down on the hips, and lost under the point of the skirt at the back. There is a high opening of the draped skirt at the front filled in with unlined folds of black chiffon. The two sharp points of the satin on the front of the bodice glint through the chiffon drapery. This is a frock which could be worn from the beginning to the end of the season without losing either freshness of appearance, or charm.

#### FOR THE DANCE

Since, however, it is "on with the dance" for old and young alike, it is necessary to consider short frocks that will stand the stress of the new steps. The original of the first drawing at the bottom of this page was taken from a Poiret model in vivid green net over chiffon. The wide girdle was entirely of bead embroidery in green, yellow, purple, blue, and red; the blending was delightful and none of the colors were crude. This frock may seem almost absurdly simple of bodice, yet as a whole it is very distinctive, and is exactly adapted to the exigencies of the new dances.

The gown sketched to the right of the one just described makes special appeal. Both the color and material are durable and the scheme of trimming is especially attractive. The skirt is made of a very deep, old-pink crêpe with a much crinkled surface. The tunic is of mole colored crêpe and the broad girdle is of silver lace and net overspread with antique gold roses. Above the girdle is a wide band of palest blue taffeta, tacked very loosely against the figure. The top

bodice is of chiffon which matches the tunic in color. The big bow at the back is of the taffeta plaited so that it lies flat.

#### ANOTHER WAY FOR THE BLACK SATIN

In the first of the sketches at the top of the page there is shown a skillful rendering of a black satin model. The skirt is prettily designed with deep plaits at the middle of the front, which form panniers at the sides, and open well above the ankles with a big jet tassel to mark the separation. The drapery of black lace is original in the way in which it forms actual sleeves, for a sleeve is really stitched in from the wrist to well above the elbow. The lace is of no more than a cobweb thickness so there is no suggestion of a long sleeve, but merely the effect of a becoming drapery for the contour of the arm. All about the black lace there is a border of brilliant, gold galloon which gives the desirable touch of brilliance.

The second sketch at the upper right of the page shows a good frock for the restaurant *thé dansant*, although it was designed as an advance spring model for southern wear. The skirt is of dark blue taffeta. Taffeta is a word which has come to have an entirely new meaning—there is none of the stiffness that was formerly associated with the new silk; it is almost as soft and pliable as a crêpe yet keeps its lovely sheen. There is a covering of blue net over the bodice of the frock shown, and the sleeves are lined with chiffon. This is a dignified frock and one which has the great advantage of being useful for many occasions.

#### SUMMER COMPLICATES THE QUESTION

With the approach of summer the woman of limited income finds her problems growing even less easy to solve. A greater variety of clothes is required in warm than in cold weather, and it is more difficult to keep them in good order. By ingenious elimination, however, all worry about the summer outfit can be dispensed with.

A decision to wear during the forenoon no frocks, but instead, short, white

skirts and plain blouses greatly simplifies matters. If well made and, not less important, well put on—with careful attention paid to the all-important accessories—this combination insures a fresh and correct appearance. One young matron followed this scheme of dress at Bar Harbor last summer and found that it was entirely satisfactory. Of course, it is requisite that this costume should be topped by a smart hat, and there is an endless variety of models to choose from. The plain hat is a new type that has become popular in the last few years and is developed in excellent models by all good designers.

A tennis coat, of serviceable character, is necessary, and this should be in a white, striped, wool cheviot. A suit, and a gown of dark blue chiffon, perhaps, that will serve to wear for luncheon engagements will complete the list of necessary daytime clothes, and certainly these will not be a great expense.

#### THE EVENING GOWN IN ITS MAKING OVER

As to the evening gowns for summer there are, no doubt, two, at least, left over from the winter wardrobe, which can be remodeled, and, at the ready-made shops, there are gowns combining lace and chiffon that are admirable for warm weather wear, and that can be worn the following winter as house and dinner gowns.

A very good and practical color for an evening gown is a deep cyclamen. One model developed in this color, for a general utility dress, has a drapery of chiffon just a few shades lighter, and a trimming of beaded bands in the tones of the frock. The sleeves and upper bodice are of allover gold lace. Nothing about this model is exceedingly perishable nor quickly soiled, and it is just the sort of thing that can be worn constantly in the evening at a summer hotel. As a matter of fact, the woman of small means shows poor judgment if she indulges in many pale colored evening gowns. She can not afford to keep them in proper condition, and they will not give the service that she must have from each of her limited number of costumes.

The remodeling of old evening gowns will be far more successful if a smart, new color combination is followed. For instance, when a white satin frock is to be made over, the commonplace may be avoided by following some such suggestion as is offered in a pretty gown seen at a recent dance. Deep blue net was used for a tunic which was divided at the belt and was draped toward each side, and made decidedly narrow at the bottom. The satin underskirt opened at the middle front in a deep V, which was filled with shadow lace, unlined. The bodice was of the lace and the net was most deftly used on the sleeves—just a simple drapery brought from the underarm seam up to the shoulder, leaving the top of the arm covered only by the lace. All about the edges of the drapery ran a slightly full ruffle of net. A deep raspberry red velvet ribbon made the girdle, passing straight around the bust and meeting between the shoulder-blades, where two lengths of the ribbon were folded over it and weighted to hang almost to the ankles as sash-ends. Such a treatment would entirely transform the original white satin and make a very useful frock, not too elaborate for simple entertainments and yet quite formal enough for anything short of a large ball or the opera.

#### A CLEAN BILL FROM THE CLEANERS

Limited incomes can not afford many bills from cleaners. Not only should as many things as possible be washable, but they should be of a material that does not present difficulties to the ordinary laundress. Hence it is wiser to wear shirts of linen than of wash silk, which even in the best qualities soon turn yellow if not expertly handled. Fine voiles launder beautifully and can be substituted for chiffon for afternoon waists. Some of the new petticoats are made of a certain quality of crêpe de Chine that washes well. The accessories of the afternoon frock can always be chosen so that they can be done up at home. It takes only a little foresight to see that collars and vests and sleeve trimmings are in laces and nets that are practical.



*A satin underdress which lends itself to the variation of filmy drapery in white or black*

*Blue taffeta and net form an afternoon dance frock that is capable of many other uses*



*Exactly adapted to its needs, this gown of vivid green net flashes gaily through the dance*

*A trailing gown from last year's wardrobe might be redraped into the skirt of this dancing frock*





Simpler and more girlish than he is wont to make, is this glacé taffeta frock of Worth's. The material is gray-blue with a hint of pink, and is fashioned into a bodice that is three parts lace and net, and into a skirt with a panier covered by a shadow lace tunic, below which falls another flounce. Each flounce is headed by a large, red flower

The trig Eton jacket and the smart tunic Paquin here unites to produce a hybrid—a coat with its long back plaited. The dividing, black satin girdle gives credence to the deception. Buttons, frogs, and girdle tabs are all in the same lovely tone as the suit material—a lobster pink, satin crêpe. The plain skirt is slightly gathered across the hips and back. Models shown by B. Altman & Co.

The first of the many vests on this Drécoll model is of white mousseline which is followed in turn by one of embroidered white silk and one of button-trimmed black braid, and all enclosed by a bodice of dark blue, figured crêpe. The raglan sleeve is broken by a chiffon elbow frill and a white batiste inset. Black braid binds the waist and the hips

THE TUNIC AS IT HAS ITS BEING ON THREE NEW

IMPORTATIONS—THE TELLING MINUTIÆ OF A COLLAR

ROLL, A TRIPLE VEST, AND A BRIGHT FLOWER



## WINTER AT ITS ALPINE HEIGHT



The sweater which made its debut at Deauville appears at St. Moritz to spend its second season

**D**URING the hours of sunlight the Alpine winter resorts wear a most festive air which at sundown disappears as if by magic. As the sun drops low the air becomes bitterly cold, and it is no longer a pleasure to ski, skate, bob, or curl, and every sportsman in the Engadine makes a bee-line for his hotel. There he is sure of finding a crackling fire, a comfortable chair, his favorite brew, and congenial souls.

St. Moritz was known to the ancient Romans because of the wonderful properties of its mineral springs, but it is only within recent years that it has become famous with sportsmen as a winter resort. Nowadays, winter sports are quite *à la mode*, and a winter season is not complete without a few days spent in the Alps where one can be sure of snow and ice. To lure sportsmen to these heights,

hotels offer every luxury that ingenuity can devise, or that pampered man could possibly demand, and in this respect the smart hotels of St. Moritz are not a whit behind the sumptuous hotels of the gay, French metropolis. The Palace Hotel possesses the exceptional luxury of an indoor tennis court. This is of normal size, and most complete in every detail; it is fitted up like a small club-house with lockers, baths, and dressing-rooms. One of its very attractive features is the spacious balcony where English ivy clammers so luxuriantly over a latticework that, as they sip their tea and indulge in the latest gossip, the spectators of the game are beguiled into forgetting that they are high up in the Alps, in the dead of winter.

Another attraction which the Palace Hotel has provided for its guests this season (and here be it known that Mr. Hans Badrutt is to St. Moritz what the late Mr. Henry Flagler was to Florida) is the tango tea-room with its Poireresque draperies, curtained loges, and professional dancers. This feature has made a tremendous hit, and there is not a guest in St. Moritz but knows the way, through the labyrinth of passages in the Palace Hotel, to the little, winding staircase which leads to the tango room, where, if he is not too lame after his day's sport, he may dance the tango to his heart's content. For, in spite of the ban that has been placed on this dance by the German Emperor and the King of Italy, it is being danced on the snowy peaks which lie between these two countries, being danced by both Germans and Italians, not to mention French, English, and Americans. It has spread to the ice rinks where it has replaced last year's waltz; skiers

To Ski and Skate and Curl, or to Bob on Cresta Run All Fore-and Afternoon, and to Return at Dusk to a Crackling Fire, a Cup o' Tea, and a Tango, This Is the Order of the Day at St. Moritz



Copyright by G. K. Ballance

High above the skaters on Kulm Lake stands an ancient, leaning tower which bears the date 1575

have caught the fever, and while tango on skis would spell disaster, still, skiers may wear tango skirts, and they do!

The accepted skirt for skiing and bobsleighbing is slit like the tango skirt and is worn over skimpy bloomers cut on the lines of riding trousers, or over black, equestrian tights. It buttons down the middle of the front with buttons of cloth, and the lower buttons are always left unbuttoned. The sketch at the lower right of this page shows the correct cos-

tume for skiing. The puttees, trousers, skirt, and cap are all of a very heavy, waterproof cloth a bit like tweed and in a rich gold color. The skiing boots have gray cuffs. The white sweater shown is very heavy and is of the style best liked for this sport. It slips over the head and has no pockets, but pockets are placed in the skirt, rather high on the hips, so that they are quite covered by the sweater. The scarf and loose gloves are of white wool. Thus clad the sportswoman is prepared for the numberless duckings in soft snow which are sure to be included in the day's sport as long as she persists in gliding down mountainsides on skis.

Skating admits of a much more frivolous costume, one which, in most cases, however, also consists of sweater and skirt. It is only very recently that the sweater, or *chandail* as it is called in France, has become popular with Parisiennes, although down in Brittany it has been worn for ages by the garlic seller, or *marchand d'ail*, from which it derived its name. Skating sweaters are collarless; they have pockets and are made to button down the front—with the exception of the Deauville sweater of fine jersey which is made very much on the lines of the popular jumper and is opened down to the waist. The Deauville



Mr. Grahame-White and his party starting on the downward path on his bob



Clad from head to heels in winter garb the skier upsets unperturbed into the snow



sweater is rather long, is belted, and is occasionally collared with fur—a straight strip of fur with one end loose so it may be drawn across the throat when needed. A smart American wears the dull blue Deauville sweater, collared in moleskin, which is sketched at the upper left of page 50.

## ORIGINAL SKATING GARB

In skating skirts there is great variety. The most original skirt I have seen here is of black velvet—a typical tango skirt, slit to the hip on the left side and filled in with a fan-shaped plaiting of black chiffon. When the wearer of this skirt, which is sketched at the lower left of this page, came to the rink, she looked in no wise different from the other skaters; her skirt was seemingly just like a dozen other narrow skirts, for the slit was closed with snap catches. Within the week several black velvet skirts have been worn on the rinks, always with white sweaters and white caps; never by any chance was one worn with a colored sweater.

One of the most graceful skaters at the Palace Rink is Miss Muriel Wilson, a devotee of winter sports, and as important a figure in the English colony of St. Moritz as she is in Monte Carlo. Each day Miss Wilson appears in some wonderful, new costume designed for the sport in which she excels. All are most practical, for the short skirts have sufficient width to give perfect freedom. Very becoming is her black costume with a plaited skirt, sketched at the lower right of this page. This is worn with a black sweater, a black and orange striped scarf, and a vivid orange cap. A characteristic feature of all of Miss Wilson's costumes is the rolling, white collar which peeps out above the sweater. Whether she is clad in brilliant red, in gray, or in black, this little, white

*At the New Year's Eve ball the Baroness Maurice de Rothschild wore the gown shown at the left, which indicates the continued favor of orientalism, and one of her dinner guests wore the frock at the right*

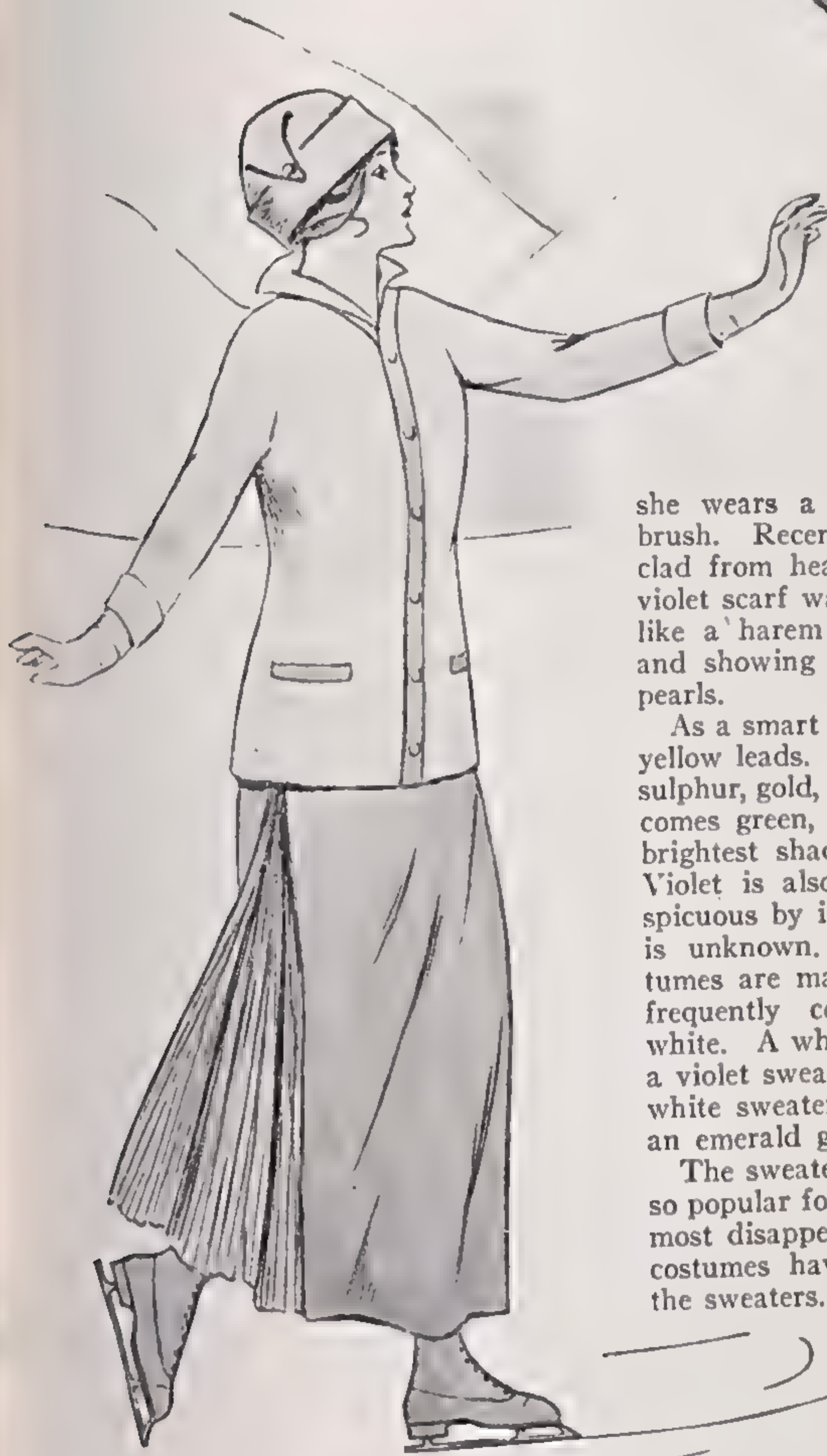


denly plunged deep into the soft snow and disappeared, scattering its passengers to the four winds. However, it is the element of danger that attracts the true sportsman, and it is the ambition of every bob-sleigh enthusiast in Europe to steer his bob-sleigh to victory over the most dangerous course in the world, the celebrated Cresta Run. Alas, the honorary president of the St. Moritz Bob-sleigh Club, the Crown Prince of Germany, is never again to realize this ambition, for Emperor William has forbidden him to bob on Cresta Run.

Although the German princes have not yet appeared here, St. Moritz does not lack for distinguished guests. The Countess Lonyay, formerly the Crown Princess Stephanie of Austria, and her husband, are back at the Kulm Hotel. Another guest who is a notable figure on the curling rink, and who is much fêted in St. Moritz, is H. I. II., the Grand Duke André of Russia. The Grand Duke and his aide-de-camp, Captain Coubé, were the guests of honor at the dinner given by Mr. William J. Orthwein of St. Louis, on Christmas eve. The Duke of Westminster, Sir Philip Sassoon, M. P., and Sir Richard Musgrave are stopping at the Palace. Mr. Waldorf Astor and Mr. Grahame-White are expected guests of the winter. Mrs. John Astor, who spent several weeks in St. Moritz last winter, is spending this winter in America, as is also Mrs. William B. Leeds.

Christmas at St. Moritz is ideal, for one can not only indulge in every kind of winter sport, but in almost every kind of indoor sport known to mankind, not to mention the Christmas parties and fancy dress balls. All the world loves a fancy dress ball, and the Christmas fancy dress ball at the Kulm Hotel was the great event of the midweek festivities.

Never have I seen such a wide variety of costumes at one ball as at this affair. The men's costumes particularly were



collar adds a snappy note to the costume.

Another skater who is often seen on the Hotel rink prefers somber colors and is usually dressed in black with a fawn colored sweater. Instead of a knitted cap, she wears a small, black hat with a brush. Recently an Italian skater was clad from head to foot in violet. Her violet scarf was pulled up over her nose like a harem veil, exposing her throat and showing a necklace of magnificent pearls.

As a smart color for the winter sports, yellow leads. It is seen in all shades of sulphur, gold, mustard, and orange. Next comes green, which is seen only in the brightest shades of emerald and apple. Violet is also popular. Cerise is conspicuous by its absence, and bright blue is unknown. Occasionally whole costumes are made of one color, but more frequently colors are combined with white. A white skirt is very smart with a violet sweater and a violet cap, and a white sweater also looks very well with an emerald green skirt and cap.

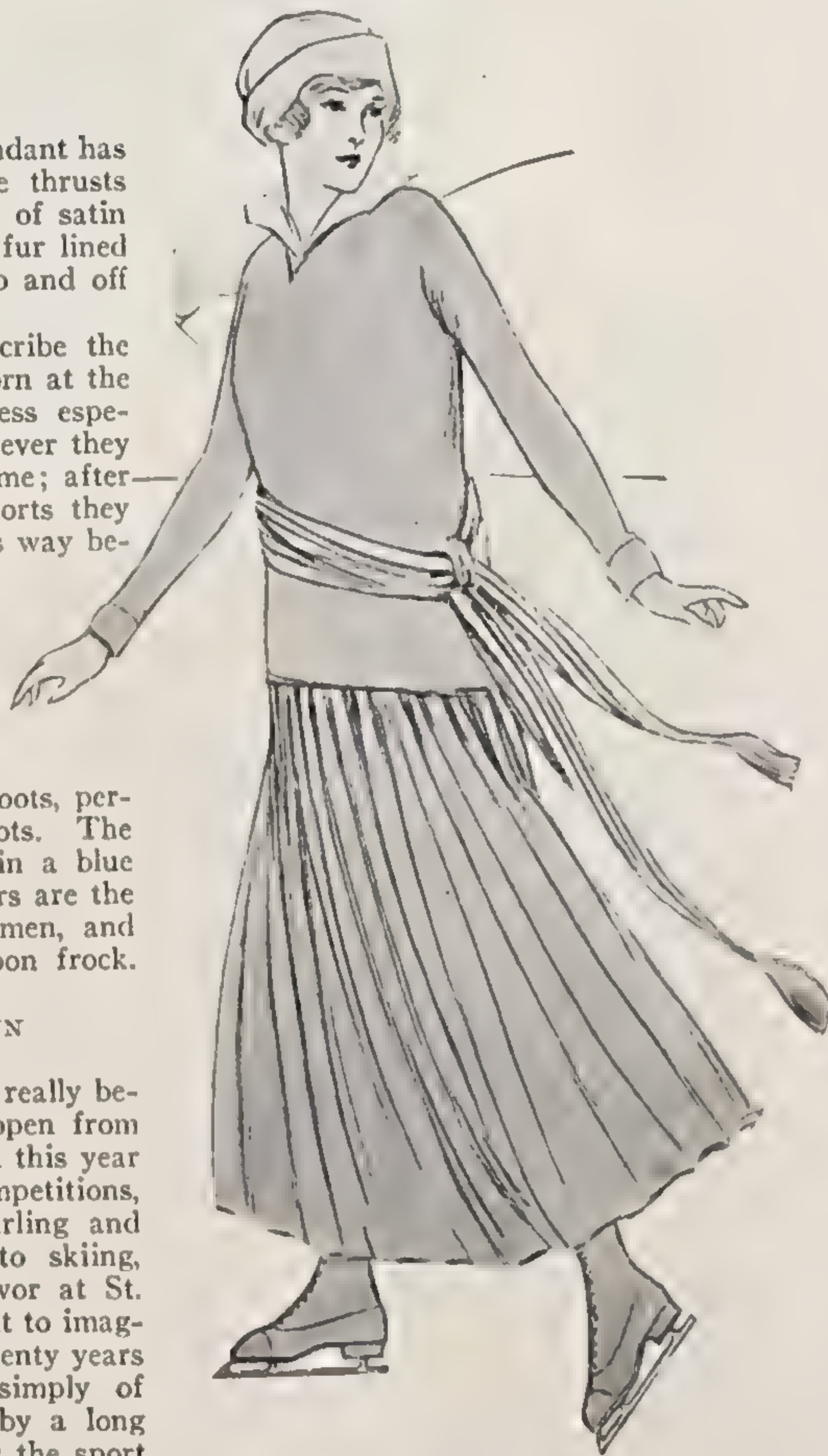
The sweater of knitted silk which was so popular for skating last winter has almost disappeared, but many of the new costumes have knitted skirts to match the sweaters. A slender, Russian skater who always appears in the Palace Rink for a few minutes in the afternoon on her way to the tango tea-room, wears a smart, knitted costume. Skirt, sweater, scarf, and cap, all are of the same material in a very light

shade of taupe. When the attendant has removed her skating boots she thrusts her small feet into the thinnest of satin slippers and then into shapely, fur lined boots of taupe cloth, and is up and off for the tango tea and dance.

It would take pages to describe the variety of costumes that are worn at the tango tea. Guests do not dress especially for it, but dance in whatever they happen to be wearing at the time; after spending the day at Alpine sports they enjoy a bit of relaxation in this way before dressing for the late dinner. The man who has skied all day long may find chamois moccasins very comfortable when he comes in for tea—so he tangoes in moccasins. Another sportsman has not removed his ski boots, perhaps, so he tangoes in ski boots. The Baron de Rothschild tangoes in a blue velvet smoking jacket. Sweaters are the order of the hour for the women, and rarely does one see an afternoon frock.

## BOBBING ON CRESTA RUN

Although the season has not really begun until the Cresta Run is open from Sunny Corner, Christmas week this year was gay with bob-sleigh competitions, ski jumping contests, and curling and skating tournaments. Next to skiing, bob-sleighing is in highest favor at St. Moritz, and it would be difficult to imagine a more exciting sport. Twenty years ago a bob-sleigh consisted simply of two toboggans held together by a long plank, but during recent years the sport has become so popular that it now rivals tobogganing itself, and a bob-sleigh requires a much more skilful steersman. A decided check was given to this sport a few years ago when a bob-sleigh sud-



So violent the tango madness that even skaters, denied the actual dance, console themselves with its garb—black velvet skirt with slash and plaited chiffon inset

Miss Muriel Wilson manages to introduce features of the new fashion—a flaring, Gladstone collar and a Roman-striped scarf—into her skating costume





*The bodice of one of the pretty frocks to see the old year out and the new year in was mostly girdle*

most original and very amusing; they covered almost all subjects in modern history both natural and civil, not even stopping short of cats and aeroplanes. The Grand Duke André appeared in conventional evening dress. Guests in these hotels have a reputation for being clannish, but, in reality, they are most cordial to newcomers.

#### FANCY DRESS COSTUMES

A vivacious participant in the evening's gaiety was an exquisite little ballet dancer in a frock of palest pink tulle. Her fluffy skirts, festooned with rosebuds, came a few inches below her knees, and she wore heel-less cothurns. One American woman dressed as a dainty shepherdess in a quaint, Watteau frock of striped silk. A slender young woman with dark hair wore a costume, sketched at the lower right, which showed the beruffled hoop-skirt of the early forties. It was of deepest corn colored taffeta, brocaded in gold, and had a corsage of exquisite, old lace. Another guest wore an elaborate, pannier frock of Saxe blue satin, which trailed on the floor in such voluminous folds that dancing was quite out of the question. Such striking costumes as these were thrown into relief against the usual background of Pierrots and ladies of the harem. When people do not wish to give any time or thought to a fancy dress costume, they inevitably fall back on a Pierrot costume or an oriental dress. A Pierrot costume can be bought in any shop, and two or three tinsel scarfs and a showy aigrette will transform the most sedate and athletic Englishwoman into a lady of the harem. Great interest was shown in the wearer of the domino and masque, but at the end of the ball no one had discovered the name of the fair masquerader.

The guests who limped on crutches or were wheeled about in chairs were not masquerading. They were simply convalescing from injuries received while pursuing the various sports, for when several hundred people spend all their waking hours in sports there are sure to



*Princess Victoria Louise of Cumberland, the only daughter of the Kaiser, skating at Kulm Lake*

be some broken bones as penalties of daring. At this dance I saw the youthful frock sketched at the upper right of this

page. It was of palest rose taffeta with a sash of deeper pink finished with a large bow and no ends. The short tunic was very full. The slippers and stockings matched the frock, and the bow in the hair was of the same shade as the sash. One of the guests who was elaborately coiffed in emerald green hair wore a frock of emerald green velvet.

#### THE NEW YEAR'S EVE BALL

Three men masquerading as women made the hit of the evening at the fancy dress ball given at the Palace Hotel on New Year's eve. One in peasant dress had acquired a typical peasant walk, and was betrayed only by his voice. A masculine wearer of a blond wig and a pink crêpe frock was daintily shod in slippers with the highest of French heels, and walked with a modish, mincing gait, but he could not change the shape of his mannish shoulders and muscular waist. But the third man, who appeared in a décolleté frock of black satin and tulle, was "every inch a lady" from his dainty white shoulders and exquisitely modeled throat to the tip of his French slippers. His black wig showed the very latest wrinkle in hairdressing, and an *accroche-cœur* or two nestled against his delicately rouged cheek. He kept his eyes modestly on the floor, and blushed like a débutante when he overheard admiring remarks. The oriental frock sketched in miniature in the middle of this page was worn becomingly by a pretty dancer.

The Baroness Maurice de Rothschild wore the frock sketched at the left at the top of page 51. It was of emerald green satin; the short skirt, draped to suggest Turkish trousers, barely touched her ankles, and she was shod in emerald green satin slippers. Her mantle was of white chiffon brocaded in gold and bordered with sable. She wore a Paquin head-dress of brocade and fur with a tall aigrette, and

about her throat was a wonderful old necklace set with lustrous pearls.

In the same sketch is shown the frock of pale pink satin and tulle worn by a young woman who was one of the guests at the dinner-party given by the Baroness de Rothschild before the ball. The skirt was very narrow and showed to advantage the very full tunic of plaited pink chiffon which was bordered with pink satin. As the wearer of it danced, the graceful swing of the tunic made her frock by far the prettiest in the room.



*An oriental costume worn at the New Year's Eve ball*

There were many satin frocks frilled with tulle. These were either all white or all black. One white satin frock, sketched at the upper left of this page, had two fluffy frills of tulle at the heels and a draped bodice of satin. This came well down on the hips and below fell two frills of tulle, under festoons of pearls. The top of the bodice, what very little there was of it, was entirely of lace.



*The Crown Prince of Germany and his party bobbing on the famous Cresta Run*



*Atop a tunic that peaks out sideways was a waist which prophesies an era of blouseless blouses*

Very few of the Palace guests appeared in fancy dress, although many of them wore powdered hair. Lady Musgrave wore a trained frock of white satin and black chiffon. In her hair was a tall aigrette, and she wore an exquisite necklace of pearls. A scarf of white lace was draped about her shoulders. Lady Musgrave is of the house of Edenhall, the legendary luck of which has been sung in a German ballad by Uhland and told in English by Longfellow. A gown of pale blue chiffon, trimmed with white lace and fur, was worn by the Marchioness of Crewe, whose husband is Lord-Lieutenant of the county of London. The Marchese di Marsaglia appeared in a brilliant frock of violet paillettes.

While the guests danced, a chorus of bells broke forth from all the villages in the Engadine to welcome the New Year. From the windows of the hotel the guests looked out upon snowy peaks glistening in the moonlight, and upon the valley where lay the frozen lakes and the river Inn.



*At the Christmas ball the "early forties" were rejuvenated in a hoop-skirt*





Blue snowflake faille, a new material of the family of ripple silk, lends itself admirably to the soft lines of this model in which a flaring tunic with more fulness in back than in front, is topped by a jacket with a long peplum back and a front cut like a waistcoat. A collar of white silk partly conceals a broader one of figured silk, below which drops a line of buttons inconspicuously covered with the blue faille of the suit

The secret of charm in the short jacket which completes this suit of French blue, silk faille lies in the skilfully curved seam along the upper arm, which drapes the material in engaging fulness beneath. A waistcoat of tan silk, blue-figured, adds a bit of spring brightness, and the sleeves are laced nearly to the elbow. In the skirt, two scant panniers cross the front, to disappear beneath the two box plaits in the back. Models from M. & I. Weingarten

Only by courtesy can the term "tailored" be applied to this suit of taupe crêpe poplin, in which no touch of severity threatens the sway of soft lines and graceful drapery. The revers of the jacket are of white silk faille, and a touch of bright color is given by the vest of Persian silk. A big, soft bow finishes the jacket at the waist in front, while, at the sides and back, a short peplum falls over the pannier drapery of the skirt

FRILLED AND PUFFED AND FRANKLY FEMININE IS THE TAILORED  
SUIT OF SPRING, AND SOFT SILKS OR THE SILK AND WOOL MIXTURES  
ARE THE MATERIALS PAR EXCELLENCE FOR ITS CONSTRUCTION





*True to Miss Starr's color standard is a dinner gown which is all white—charmeuse skirt, chiffon tunic, lace underbodice—save for the two black tails on the ermine collar*



*In the second act of "The Secret," Miss Starr pursues her intriguing way in guileless white—an almost sheenless meteor, with draperies on bodice and skirt of shadow lace*

ON AND OFF THE STAGE, FRANCES

STARR SUBORDINATES HER CLOTHES

TO HER EXPRESSIVE PERSONALITY

BY CHOOSING UNI-COLORED COSTUMES,

AND THOSE PREFERABLY WHITE

*In the first act of Henry Bernstein's play, "The Secret," Frances Starr plays the rôle of amiable and lovable wife and friend in a charming frock of palest, flesh colored charmeuse, veiled with cream lace and girdled with Nattier blue tinsel cloth. The lace bodice is partly covered by the removable jacket*

*When white is not possible, as in a calling gown, Miss Starr may wear black, as in this ebony-toned velvet trimmed with gold lace at neck and sleeves, a black moire girdle, and jet tassels to weight the full, skirt drapery*







(Note:—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays will be written in a charmingly dilettante manner, they will nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her old gardener talks as one who knows)

## THE LADY of the GARDEN

BACK of a low stone wall on the busy, old, state post-road that follows the east bank of the Hudson, and that has lately been made busier than ever by the incessant motor, stands a rambling, old white mansion grown to rather huge and very comfortable proportions as the years have gone over it. Beyond this house, in the midst of the shrubby seclusion of the estate, all unsuspected from the busy road, lie my gardens—between two and three acres of them, as we measure such things. And in my gardens are—how shall I say what manner of delights?—delights of a reality that is as rare as fancy, of realization that is as beautiful as hope.

But all this, once upon a time, I knew not, nor did I even suspect it. It was Tully who opened my eyes and roused my senses to the wonders of the earth, lying patiently there at my feet. So, first of all, I must tell about Tully. Here is

Hidden from the Hurried World behind an Old Stone Wall, the Lady of the Garden, Carefully Planting Her Seeds, Judiciously Snipping Her Blossoms, Shares with Nature in the Pride of Creation

a being whom it may be counted an education to know and a privilege to serve, for here is a man like nothing so much as the incarnation of the earth and sun, full of their wisdom and wizardry. He is russet brown like the earth, save for the astonishing shock of rippling, silver hair that stands out radiantly about his head, and for the blue of his keen, comprehending, old eyes. For he is old—as old as Time,



I am sure; yet he is young, with the permanent youth of the morning and the earth.

Yet Tully was no more and no less than a Yankee farmer when fate brought him to reign over my scrap of earth, and doubtless he would be the most astonished of men should his eye fall upon this characterization of himself—which only goes to demonstrate once more my theory that no man knows himself well, if, indeed, he knows himself at all.

### THE PROVOKING SPRING

Just now, however, Tully has no odd moments for the reading of books nor for self-contemplation. These last days of winter's last month are the hardest of all for me to abide patiently and decorously—for the spring is so near and yet lingers so provokingly a little way off, without coming nearer. And among his other cares, poor Tully

is at this season annually reduced quite to despair over the doubts that beset me about everything we did the fall before in preparation for this very time of early growth; for, as regularly as the seasons come, such doubts do torment me, while I am waiting to see the first signs of spring's awakening, and I suppose they always will.

This year I feel perfectly sure that the cup-and-saucer, campanulas are not going to be alive—at least not more than half of them—when the mulch is lifted; and so that pink border will distressedly yawn its whole length all summer, or until we can fill it with some quick annual. And I am most unhappy over the rosemary edgings in the scented garden, for when I poked into them yesterday to pluck a sprig for Arletta I found young growth, fresh and green, and oh, so tender, showing on nearly every tip. It has been too warm a winter for such a thick blanket as they have rested under—and yet, what is one to do? If they are not covered they will surely die; if they are covered, they may! Abandon them I never will, however, for some way of keeping them there certainly must be. And Tully has even now started a flat of new seedlings, that they may be ready to fill the gaps in the ranks occasioned

by winter's mortalities, if unhappily such mortalities there be.

### SEEDLINGS—BLESS THEM!

If it were not for the seedlings that begin to come on now, bless them, I should quite certainly expire with impatience by the middle of March every year. But they are such a comfort! From the common little tomato plants (whose earliest struggles are so oft aborted by the unnatural persistence of their hard shelled seeds, that I daily constitute myself a sort of plant obstetrician and, by a combination of a tepid baptism and a prying off of their unyielding walls, free the hapless captives) to the rare dahlia buds that are likely, any one of them, to provide me and my garden with the beginnings of a new flower "sensation," I dote on the seedlings. What is more, I plant and tend a lot of

(Continued on page 110)



Low candytuft and tall phlox with geraniums in between give color from spring to fall



The stepping-stones that make it possible to smell the lilies with the dew still on them



## S E E N o n t h e S T A G E

## A Critique of the Legitimate Plays of the New Year—Two Plays Which Proclaim, One by the Pictorial Method of the Past, the Other in the Decorative Manner of the Future, that the Setting, Rather than the Play, Is the Thing

By CLAYTON HAMILTON

THE revolution in the art of stage production which is being rapidly accomplished at the present time was recently illustrated by the contrast between two oriental panoramas which were set forth in New York within a week of each other. One of these plays—entitled "Omar, the Tentmaker," by Richard Walton Tully—was produced in accordance with the pictorial method of the immediate past, and the other—entitled "A Thousand Years Ago," by Percy Mackaye—was produced in accordance with the decorative method of the immediate future. Since new fashions are always more interesting than old, it is scarcely necessary to state that the futuristic production was the more interesting of the two.

The comparison, however, might have been more educative if it had not been hampered by the unfortunate fact that the text of Mr. Tully's play is utterly devoid of merit, whereas Mr. Mackaye's text remains worth reading for itself, though the printed page divests it of the decoration of the stage. "Omar, the Tentmaker" purports to narrate the life-story of the great Persian poet. The action is protracted through a period of sixty-three years. The plot is excessively intricate, and before the play is half completed the bewildered spectator no longer understands, or cares to understand, the tangle of artificial incidents that is presented to his mind. Since the fabric is entirely devoid of characterization, none of the puppets appeal to us as human beings. And the dialogue is execrably written. Many of Fitzgerald's quatrains, with their rhythm ruined by excisions and interpolations, are rendered meaningless by being woven into Mr. Tully's prose at moments when they have no apparent application to the situation; and this violation of a masterpiece of English poetry is unendurable to cultured ears. Mr. Tully's play is so extremely bad that one must forbear to talk about it further.

But the production of the piece is very beautiful, according to its kind. This production was made by Wilfred Buckland, who received his training from David Belasco, and it is not surprising that Mr. Buckland has followed the method of Mr. Belasco—that is to say, the pictorial method of the immediate past which has been renounced in recent years in all the leading theatres of the world. The merit of this method was its exactitude in imitating nature, and its defect was its lack of imaginative suggestion.

Mr. Belasco himself has never composed a more perfect stage picture than Mr. Buckland's setting for the prologue of "Omar, the Tentmaker," which displays a Persian garden at the sunset hour. This picture is especially remarkable for its height and for its depth, and it is very delicately lighted. But, in its photographic exactitude, it satisfies us in itself and bereaves us of any interest in the incidents to be enacted. We feel ourselves to be present in that Persian garden, and we resent the intrusion of the people of the play. The picture leaves nothing to be imagined, and thereby prevents us from enjoying the exercise of our imaginations.

The production of "A Thousand Years Ago," which was made by J. C. Huffman, is not so nearly perfect of its kind, but it exemplifies the newer and more imaginative method that has been developed in recent years in the leading European theatres. Instead of emulating Mr. Belasco, Mr. Huffman has striven



Wise (we must needs believe) in his generation is the manager who dressed his chorus as powder-puffs in accordance with a fancy dress costume suggested in a recent Vogue. Three lively powder-puffs from "The Queen of the Movies"

to make his steps keep pace with those of a later and greater master, Professor Max Reinhardt of Berlin. To Gordon Craig must be assigned the credit for having first imagined the decorative method of production, but this method has been put into practise most successfully by Reinhardt in Germany and by Léon Bakst in Russia.

These artists conceive a theatrical production less as a series of pictures than as a continuous and ever-fluctuating drift of decoration. In Reinhardt's view, the romantic drama should not, like a picture, compete with nature by awaken-

ing the spectator to a realization of life; it should, rather, like a decoration, stimulate the imagination of the spectator by setting before him a continuously seductive pattern of lines and colors, forms and shadows. Reinhardt does not ask us to be interested primarily in life; he asks us to be interested primarily in art. The entire method of his decoration is impressionistic. It proceeds by the suppression of details, and by the arrangement of the very few details selected, in accordance with a pattern of conventional simplicity. He often renders a scene in two dimensions instead of three, divest-

ing it of depth, and painting the background in some cool monochrome, in order to fling into vivid relief the warmly colored costumes of the actors in the foreground. This decorative handling of the stage, instead of putting a stop to the imagination of the spectator, stimulates it to unwonted exercise and thereby induces him to collaborate in the creation of that romantic atmosphere which ultimately envelops the play.

Two years have elapsed since the most educative of American managers, Mr. Winthrop Ames, made us familiar with the decorative method of production by importing Reinhardt's pantomime of "Sumurun"; and it is an evidence of the backwardness of the American theatre that none of our native stage-directors, excepting Mr. Ames himself, seemed to have learned anything from the example set before them. We have continued to impede the poetry of our romantic and fantastic plays by investing them with pictorial settings that are copied in detail from nature, instead of unleashing the imagination by a summary and suggestive use of decorative settings. By clinging to the tradition of Mr.

Belasco, we have kept our theatre provincial and cut it off from its natural communion with the forward-looking theatres of the world.

Mr. Huffman's production of "A Thousand Years Ago" is, therefore, especially noteworthy as the very first attempt that has yet been made in America to produce a fantastic play in accordance with those new artistic principles that have been practised in recent years in the best European theatres. This production may be criticized adversely at several points, but perfection could not reasonably have been expected in a first attempt. At any rate, this effort makes us hope that our native stage-directors will no longer allow themselves to ignore the progress that is being made in Europe in the art of stage production.

## "A THOUSAND YEARS AGO"

IN "A Thousand Years Ago," Mr. Percy Mackaye has retold an oriental legend that has long been familiar in European literature. The story of the adventures of Calaf, the Prince of Astrakhan, and Turandot, the beautiful Princess of Pekin, was first dramatized by Carlo Gozzi, and acted in Venice in 1762 by his company of masked comedians. It was Gozzi who wove into the oriental narrative the stock characters of Italian improvised comedy. In 1804 his play was paraphrased in German verse by Schiller and produced at Weimar. More than a century later, Schiller's version was revised by Karl Voellmueller and produced by Professor Reinhardt in Berlin. An English translation of Voellmueller's play by Jethro Bithell having proved itself unsuccessful in America, Mr. Percy Mackaye was commissioned to retell the ancient legend in another way, and composed the present fantasy.

In Mr. Mackaye's play, a tattered group of histrions of Carlo Gozzi, having lost their fight in Venice against the realistic innovations of Goldoni, have set forth to roam the world in search of adventure and romance, and find themselves at last before the inviting portals of the city of Pekin. The capocomico of this fantastic company persuades the Emperor of China to allow him to assume dominion for a day, and, during the twenty-four hours allotted to him, he contrives to unite the Princess Turandot



with that unknown Prince of Astrakhan whom she has loved for so long in the guise of a beggar. The play is written in English verse, aptly varied in its forms to be spoken by the modern actor, but despite its literary quality, the narrative was, of course, designed to appeal more emphatically to the eye than to the ear.

Mr. Huffman's visual rendering of the narrative is, in the main, efficient, and several moments are especially commendable. At the conclusion of a brief scene which has been acted in the forefront of the stage, the Princess turns and flees through curtains after curtains, which, being successively parted, give an effect of infinite distance to her flight. Her dream in the third act, which is rendered in shadow pantomime, is also notable for its successful appeal to the imagination. The Great Hall of the Emperor is designed in a series of diminishing rectangles which suggests to the imagination an extraordinary effect of amplitude. The lighting of the scene in Calaf's bed-chamber is very cleverly contrived,—only two light-values being permitted to emerge from a haunting chiaroscuro.

But our natural enthusiasm for this first American attempt to produce a romantic play in the decorative manner must not be allowed to blind us to the many defects of the production. Let us, for the sake of illustration, examine the first scene. We find ourselves before the portal of the city of Pekin. An attempt has evidently been made to follow Reinhardt's practise of rendering a scene of this sort in two dimensions only—of deleting the element of depth in order to oppose a dull, flat background to the

colorful, fantastic figures in the foreground. In conformity with this attempt, the drawing of the city wall suggests no thickness whatsoever. We are therefore somewhat startled to observe that the arch of the city gate has been drawn in perspective; and, after the gate is opened, we are amazed to notice that our gaze is carried backward by an ascending flight of steps, diminishing in deep perspective, which utterly destroys the two-dimensional impression which it was apparently the purpose of the picture to convey. But, erroneous as is the handling of the element of line, the handling of the element of color is still more faulty in this scene. An enormous, red sun is allowed to rise in the background. This great circle of hot color concentrates attention on itself and destroys the decorative value of the primary colors in the costumes of the actors. The color of a subsequent scene is killed by the dead, cold whiteness of two huge banners which, excellent in line, should be dirtied down to gray in order to serve as a decorative background for red and green and yellow. The sense of restfulness which ought to be conveyed to us

and Mr. Huffman should be congratulated on this initial effort to introduce into America the practise of the new art of decorative stage direction.

### "THE LEGEND OF LEONORA"

IT is always particularly disappointing to be disappointed by Sir James Barrie. Of a great writer we expect a great play, and when we don't get it, we feel as if one of our best friends had gone back on us. In "The Legend of Leonora," the spoiled child of our contemporary drama has striven hard to get around us; he has cajoled us with his whimsicality and his



In "Sari," Mizzi Hajos supplies the title rôle and much of the delight of the tuneful play



Rita Jolivet, who is the lovely, wilful Princess Turandot of "A Thousand Years Ago"

by the scene in which the Princess falls asleep is rudely interrupted by a whirling splash of many colors in the background, that looks like some explosive comet chasing its tail. In lighting his stage, Mr. Huffman displays a perversity of predilection for what may be called Tiffany-glass effects. He allows his lights to gleam from iridescent jars and vases, which, attracting attention to themselves, distract it from the actors. But, on the other hand, his suppression of the footlights has been accomplished so easily that the uninitiated spectator does not even notice it.

Despite its evident defects, the production of "A Thousand Years Ago" is still a good one of its kind,

caprice, and tried to melt us with his charm; but he has not succeeded in preventing us from seeing that his plot is invertebrate in structure and self-defeating in its too-fantastic mixture of moods. The *ave atque vale* which is addressed to the heroine at the climax of the comedy is so simple and so noble in its eloquence that it calls the tears into our eyes, but, after we have brushed those momentary tears away, we see all too clearly that our well-beloved playmate has neglected to play the game.

The program tells us that "The Legend of Leonora" is a comedy in four acts, but our critical intelligence assures us that it is nothing of the sort. It consists really of a fairly interesting one-act comedy, which is followed by a fairly amusing one-act fantasy (divided artificially into two acts by an arbitrary dropping of the curtain), which in turn is followed by an act that can not be described because it makes no impression on the mind.

Let us first examine the initial one-act comedy. A naval captain who has returned from a long exile in Patagonia is invited to dine at the Toveys, and arrives half an hour before dinner. Mr. Tovey explains to him that several very interesting women have been asked to meet him,—a woman with no sense of

humor, a woman with too much, a suffragette, a very woman, a woman who is a mother and nothing else, a flirt, and a murderess. There is a swish of skirts in the hall, and Tovey escapes to dress, leaving the naval captain to receive the arriving guest. He is at a loss to determine which of the many women she may be. She seems to be first one and then another, until she has run through the gamut of them all. Then the Toveys return, to explain to the bewildered captain that this is Leonora,—the only woman who has been invited to the dinner, but a woman so multifarious that she includes all the types that Tovey has described. This act affords excellent material for an actress who is capable of varying her personal effect. It was very cleverly played in London by Mrs. Patrick Campbell, but in America it is robbed of nearly all its merit by the monotonous and ineffective acting of Miss Maude Adams.

This is followed by another one-act play, in which Leonora—the epitome of womanhood—is tried for murder. She had been traveling in a railway carriage with her little daughter, Milly, who was suffering with a sniffy cold. A man in the compartment had opened a window. Leonora had twice requested him to shut it, and he had twice refused. Thereupon, quite naturally, she had pushed him out of the window, so that he fell headlong upon the lines and ceased from troubling. After that, she had shut the window.

These facts are brought out in evidence in a court of justice. If Leonora had been a man, she would have been convicted of murder. But Leonora is a woman. Her absolute unconsciousness of crime so charms the jury and the judge, and even the prosecuting attorney,



The disappointment which James Barrie and Maude Adams hold in store for us in "The Legend of Leonora" confounds all precedent





Photograph by Alice Boughton

*Three of the band of careless, soulless mummers who furnish "Prunella"—which is now moving westward—with a variety of giddy song and dance, and who serve as foils for the true love of their master, Pierrot*

that she is triumphantly acquitted. And before she leaves the court room, the judge addresses her in these pathetic lines: "You are one of those round whom legends grow even in their lifetime.—You are not of to-day—foolish, wayward, unselfconscious, communicative Leonora. The ladies of to-day are different and—wiser. But as we look longingly at you we see again, in their habit as they lived, those out-of-date, unreasoning, womanish creatures, our mothers and grandmothers and other dear ones long ago loved and lost—and as if you were the last woman, Leonora, we bid you hail and farewell."

#### "THE LAND OF PROMISE"

WITH the single exception of "The Explorer," "The Land of Promise" is the least effective of all the plays of Mr. W. Somerset Maugham which have thus far been presented in America. This writer possesses a decided gift for entertainment, and the dulness of his present play may possibly be ascribed to the fact that he was endeavoring to deal with a theme of serious significance.

The theme of "The Land of Promise" is the contrast between the sheltered life of England and the free life of Manitoba. The heroine has been employed for ten years as a pensioned personal companion to an elderly lady in Tunbridge Wells. Upon the death of her employer, she is disappointed to discover that—contrary to an expressed intention—the deceased had left her nothing in her will. As a last resort, she decides to go out to Manitoba, to cast herself upon the generosity of a brother who had established himself, as an agriculturist, in that land of promise.

An entire act is given up to the setting forth of this material, which might easily have been expounded retrospectively in five minutes of the succeeding act. This second act—which ought to be the first—is set in Manitoba. The heroine is washing dishes for the household of her married brother, and instead of regarding this useful activity as a great adventure,

she considers it illogically as an undeserved indignity. Her brother is married to an efficient woman who had formerly been a waitress in Winnipeg, and this woman, not unreasonably, resents the airs of her imported sister-in-law. A violent flare-up between the two makes the situation untenable for the heroine, and, in desperation, the latter seeks escape from her brother's house by agreeing to marry a farmhand whom she has always hated for his crudity.

The next act exhibits a combination of the two themes of "The Great Divide" and "The Taming of the Shrew." The crudely uncultured husband orders his wife about in such a manner as to incur her immediate resentment but to command her ultimate respect. In the last act, having received a tardy inheritance from England, she saves her husband from ruin when his entire crop is vitiated by the appearance of poisonous weeds.

This story incurs the disadvantage of having been told in several preceding plays, and, in the present exhibition, it is set forth more in the manner of the novel than in the manner of the drama.

#### "ELIZA COMES TO STAY"

MR. H. V. ESMOND is another British playwright from whom we have received considerable entertainment in the past, but "Eliza Comes to Stay" would seem to indicate that his muse has failed to grow with this growing age. This sentimental comedy is constructed in accordance with the custom of a dozen years ago. The theme is similar to that of Mr. Hartley Manners's "Peg o' My Heart," which fact alone would account for its failure in America.

#### "YOUNG WISDOM"

MISS RACHEL CROTHERS has achieved a well-deserved success with her comedy entitled "Young Wisdom." This author always says something in her plays, and whatever she chooses to say is always worth listening to, whether or not the auditor may hap-

pen to agree with it. Furthermore, she is endowed with a quite extraordinary talent for writing natural and simple dialogue.

The first act of "Young Wisdom" seems a little artificial, but this effect was necessitated by the practical difficulty of the task that was imposed upon the author. Her problem was to write a play in which Miss Mabel and Miss Edith Taliaferro might be set before the public as co-stars. Obviously, it would be embarrassing to allow either of these young women to enter in advance of the other, and therefore both of them are disclosed upon the stage at the moment when the curtain rises. All through the play, it was necessary to feature these two characters alternately, but, after the action was fairly started, the author does not seem to have been hampered by this uncustomary imposition. The second act is beautifully written, and the third act is sagely planned and humorously executed.

Victoria Claffenden has come home from college with her head seething with "advanced" ideas concerning love and marriage. She pours these ideas into the brain of her younger sister Gail, who is engaged to marry a boyhood chum named Peter Van Horn. On the eve of their wedding-

day, Gail persuades Peter to run away with her, so that they may test their adaptability to each other before entering into the bonds of matrimony. Their motor breaks down at a neighboring farmhouse, which is inhabited by a landscape painter who seems to understand Gail far better than her boyhood chum.

By prearrangement between Peter and his friend Christopher Bruce, who is in love with Victoria, Christopher and Victoria pursue the eloping couple and overtake them at the farmhouse. Victoria's "advanced" theories are sorely tried by her conventional solicitude for her sister's welfare. The sagacious artist leads all four of the perplexed young people back to the shelter of their home. But this little flurry of experience has been sufficient to convince Gail and Peter that they were not made for each other, after all, and Gail marries the artist with Peter's blessing. Victoria, also, has been cured of her theoretical revolt against convention, and she tamely marries the man who has been waiting and working for her since her childhood.

#### "KITTY MACKAY"

THE pronounced success of "Kitty MacKay," by Catherine Chisholm Cushing, affords us renewed evidence of the fact that the theatre-going public often likes to see what it has seen many times before. This composition is a curious mixture of "Cinderella" and "Bunty Pulls the Strings" and "Peg o' My Heart." The plot is artificial and the characters theatrical. The piece exhibits little reference to life, and yet, because it is so utterly traditional, the audience seems to accept it as a representation of life. Considerable humor is displayed in the writing of the dialogue, and several passages deserve the spontaneous response of laughter with which they are greeted in the theatre.

To summarize the plot of "Kitty MacKay" would be to tell anew the tale of "Cinderella." Such variations from the traditional fairy-story as have been made by the author all tend away from truth in the direction of apparent artifice. There seems to be no reason why the dialogue was written in the Scottish dialect, except the practical reason that "Bunty" succeeded in both London and New York. The present piece is entertaining, and it would be an ungracious task to demonstrate in detail its artificiality of atmosphere and treatment.



*Henry E. Dixey, whose grace appears no less than in the days of his Adonis, lends distinction to the rôle of the vagabond player, Capocomico, who wanders through "A Thousand Years Ago"*



# THE MELTING-POT of PERFUMES

Perched on a Mountainside of the Riviera with Feet among the Flowers, Stands the Little City of Grasse, Its Masses of Bloom Punctuated with the Chimney-Pots of Factories Which Distill the Perfumes of France

WE had been shopping in Nice, Nice the shop front of Paris, for all the luxuries of the rue de la Paix and its tributaries are to be had, for a price, within sight and sound of the Place Massena and the Promenade des Anglais. It was while choosing some of those subtle perfumes for which France is celebrated that the idea came to us to visit the flower laboratories where most of these French perfumes are made. For Grasse and its flower fields lie right here in the Riviera background, nestled in the amphitheatre of those great mountains which pile up behind this "Coast of Blue."

This suggestion served as an excuse for a pleasant little motor trip of forty miles or so from Nice to Grasse, and Grasse to Cannes, and it made a novel change from the smart resorts of the Côte d'Azur and its palm-shaded boulevards.

## A PILGRIMAGE BY MOTOR

Thus it was that we bowled down the Promenade des Anglais with its gay, cosmopolitan throngs of sun-seekers, and followed up the broad bed of the River Var that swirls over its stony reaches from its cradle in the Hautes-Alpes which even then rose, snow-crowned, high above our heads, acting as a screen against the rigorous north wind.

We left the valley of the Var, charming enough to warrant farther exploration on its own account, crossed it at Gattièr, and began to climb that excellent mountain road which winds up hill and down dale, through smiling valleys below rugged peaks crowned with Saracen-founded, rock villages.

We swung around the spectacular village of Sainte Jeanotte, perched on its giddy rock where no motor car could possibly mount by its Jacob's Ladder of tortuous alleys. We passed through the battlemented walls of Vence, relics of a



Down into linen cloths from the fingers of the workers flutter the fragile orange petals

day when visitors to this coast came with far less peaceful intent than does the pleasure-seeking tourist of to-day. The road lapped on in great curves which wound through rose gardens where the plants were trained like grape-vines; passed little, stone farmhouses dropped in fields of carnations, then through more huddling villages of gray and brown stone houses that were hardly distinguishable from their rocky foundations.

The mountain slopes have been terraced to support serried rows of orange

trees on their narrow ledges. These trees produce the small mandarin oranges of the Côte d'Azur, which are always picked with one or two leaves attached to each orange and without which no dinner-table is complete. The blossoms are sent to the perfume factories of Grasse to be made into the far-famed and excessively high-priced neroli. Sixty dollars a pound is asked for this powerful essential oil in its crude state, which is used as a basis of some of the rarest and most valuable perfumes. In many cases these orange trees are grafted and improved solely to produce the coveted flower.

Throughout the Riviera spring, which is winter only by the calendar, the orange gardens are full of workers gathering in the harvest. Linen cloths are spread under the trees, and on these the pickers, standing on rustic ladders, carefully drop the gathered blossoms so that the fragile petals may not be bruised. They are then gathered into great bags and shipped in the cool of the morning after to the distilleries at Grasse. All along the Grasse road one meets lumbering carts heaped up with snowy petals, or, bearing the same cargo, comes the little *bourriquet*, the one donkey-power motor of the perfume fields of France. The deliberate movements of these obstinate little animals not infrequently blocked our impatient, forty horse-power car in its flight.

On we sped through the soft, sweet-scented mountain air, circling the great viaduct which bridges the abyssmal splendors of the Gorges du Loup, a jagged rent in the wild, bare peaks which towered hundreds of feet above us. Taking a natural advantage of such a natural setting, a battery of restaurants (their specialty is trout) has made this a favored spot for Riviera luncheon parties. After leaving the Gorges we rolled on through feathery olive groves to a rugged and marvelously placed town-

let called Le Bar. Here our road pierced through scarped, weird rocks of red and purple tints, and, still looping around the flank of the mountain, always with a running accompaniment of flower-terraced and rows of orange trees, came suddenly out on the giddy ledge which carries the road high above the broad plateau of Grasse, which is but one great flower garden, and into Grasse itself, "La Ville Parfumée."

## "LA VILLE PARFUMÉE"

Grasse is but twelve miles back from the Mediterranean, perched dizzily upon a mountainside, its head, as it were, amid the snows, its feet among the flowers. Close up under the old walls of



From terrace to terrace the pickers trip up and down on their perfumed way

Grasse lie its flower gardens, rippling like waves of color at its portals and gray bastions, and submerging its white villas in a sea of bloom. From its terrace walls one looks out over aristocratic Cannes and the blue of the Mediterranean, miles below.

All through the year, with its never-ending procession of flowers, this dainty little city of the Côte d'Azur hinterland is the magic melting-pot in which is transformed, by hidden processes and incantations, its sea of flowers into the celebrated perfumes which are everywhere the accepted accessories of the toilet table.

Grasse is, besides, a Riviera resort of the second magnitude, but its real distinction is that of being the only work-a-day town on this pleasure coast, the only Riviera resort which has its palm trees punctuated with factory chimneys. However, these factories of Grasse have none of the usual grime and ugly surroundings of the usual manufactory. Not only is this little city the center of the perfume and the essence industries and their accompanying products, but it is also the manufacturing metropolis for the *fruits glacés* which so spectacularly and lusciously adorn the windows of the shops at Cannes, Nice, and Monte Carlo.

## THE FLOWERS AND THEIR PICKERS

Flowers are here grown by the acre and cultivated in as businesslike a way as is corn or wheat elsewhere. With infinite care the gardens are terraced up the sheltering mountain sides where blossoms come to life the year round. Roses, tuberoses, jasmine, narcissus, jonquils, hyacinths, lilacs, lilies, carnations, and violets are the principal blooms from which perfumes are made, and thriftily is their culture adapted to the precious soil. Violets need shade and moisture; so violets are planted under the century-old olive trees and send out their fragrance from the crevices among the knotty roots. Narcissus, too, likes a retired environment, and so the grass under the orange trees is powdered with the sweet-smelling white stars, while long rows of hyacinths, like aigrettes of pearls, are planted between rows of utilitarian grape-vines.

We met armies of flowerpickers on their way to and from the growing fields, (Continued on page 90)



Dotted about in the violet beds under the olive trees, the flower girls might be posing for a sylvan conceit of Fragonard's, whose birthplace Grasse was



## F O R t h e H O S T E S S



A breakfast substitute for a chafing-dish is made of green porcelain and Sheffield plate, 10 inches in diameter. Price, \$15

Ways and Means to Achieve the Delightful Informality of the Arrive-as-You-Please Breakfast of the English



A pepper-mill, a salt-shaker that really shakes, and a mustard pot, all in a Sheffield plate stand for \$9.50

Blue and white, onion pattern china forms the dainty interior of a nickel, hot-water dish, 12 inches in diameter. Price, \$8.50

ONE of the perfect things about life in English country houses is the delightful and comfortable way in which breakfast is served. It has become an art—freed from every vestige of the underlying science—upon which the English hostess justly prides herself, and in which she might well be imitated by the American.

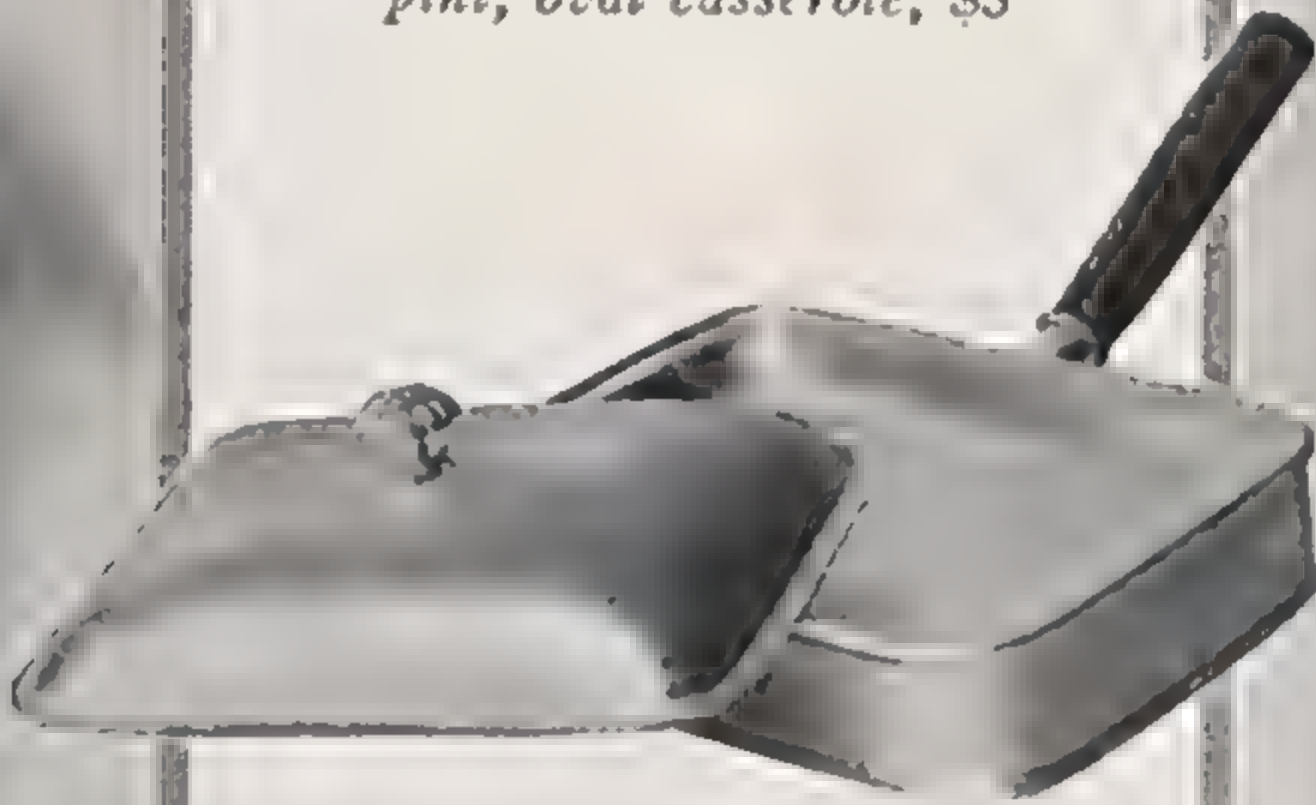
A gong sounds at the hour at which breakfast begins, but the guests come down quite at their leisure and take what place it pleases them. The table is set very simply for the required number of people. It stands as often as may be in a flood of sunshine from an eastern window, and low bowls of garden flowers give it freshness and daintiness. Dishes of butter, of toast, scones, and muffins, jam and marmalade, pitchers of cream and bowls of sugar are placed at intervals within easy reach of every one. Tea, coffee, and milk are on the side-table, where warmed cups also are to be found. At another table there are copper heaters holding plates, and dishes of hot cereals, eggs, bacon, kidneys, fish, and deviled chicken legs. If it is the grouse season, cold grouse is always one of the meats served; if not, there are other cold meats. Baskets of fruit are on the sideboard. In this manner, twenty or more people find their breakfast comfortably hot, and only one servant need be kept on duty.



On a copper electric warmer, 15 by 10 inches, and priced \$28, two dishes may be kept at proper heat. One-quart, round casserole, \$2; three-pint, oval casserole, \$3



A rooster crows with due pride over the ingenuity of the egg boiler beneath him. This is priced at \$4.50



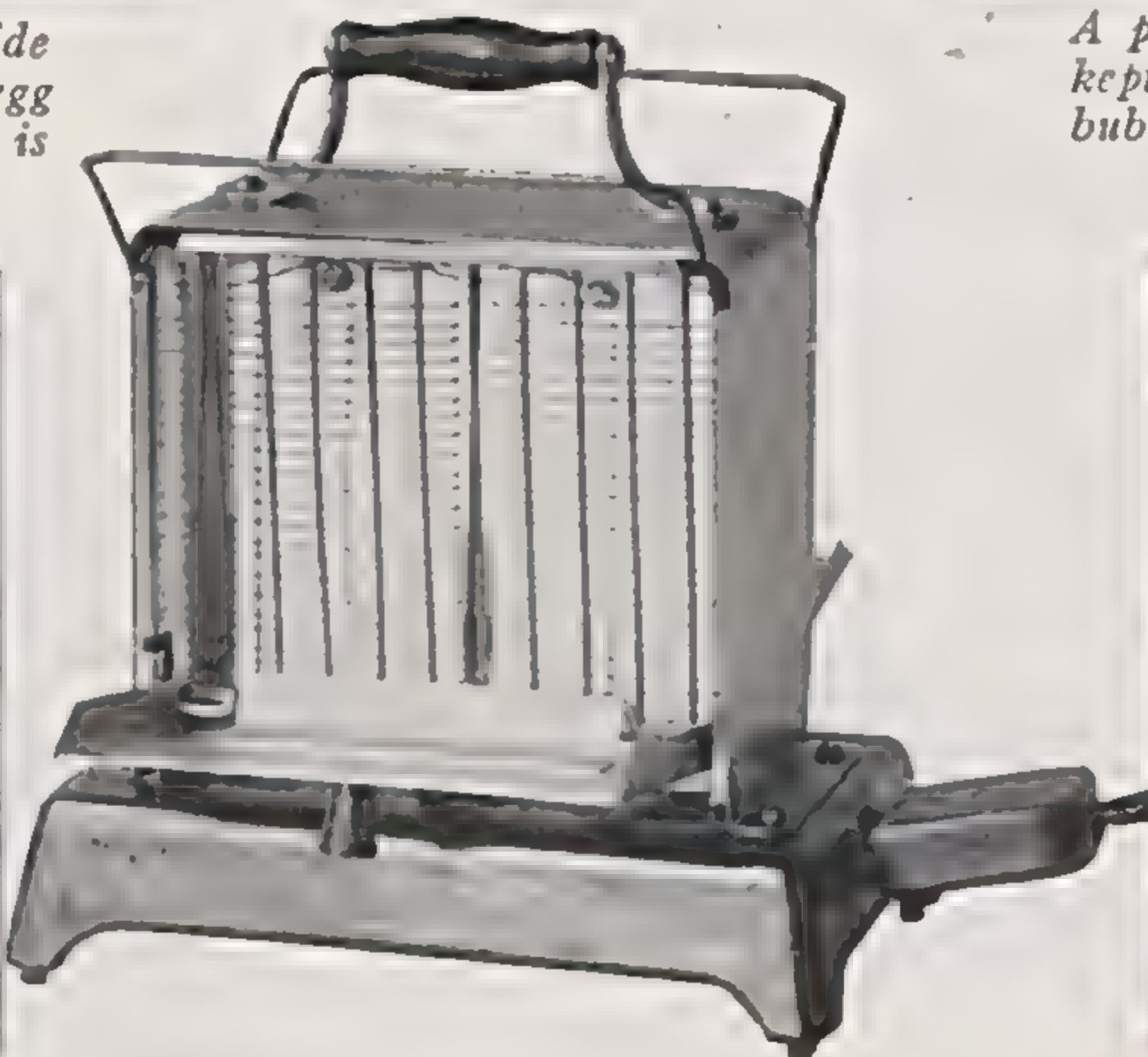
A new warming dish, with hot-water compartment concealed, is offered in Sheffield plate for \$15



A pint of any beverage may be kept warm in this china pot that bubbles on a Sheffield plate stand; \$9.25



The good muffin is the hot muffin, and it is kept so in this white and gold china dish, 9 1/4 inches; \$3.25



Toast as and when you wish it, is made by this copper electric device. It is priced at \$5



Pancakes, syrup, and butter are all temptingly to hand in a combination dish of Sheffield plate for \$5

It can easily be understood that this is a far more practical and unceremonious way of serving breakfast than is usual in this country, where in most large households the butler and at least one footman are required to serve it in courses.

Even for a small household, this same general method can successfully be followed. On a side-table within reach of the breakfast table the hot dishes and plates should be placed. The hostess may make the tea and coffee, or individual percolators which make two cups of coffee may be on the side-table ready to light, and the guests allowed to make it of exactly the strength that they desire.

Several attractive devices for the informal breakfast are illustrated on this page. The copper plate-warmer, which is shown here in medium size, may be

supplemented by others, some smaller if necessary—just large enough to hold warm plates. They are electric and therefore remarkably easy to operate and without sightly. The two casserole dishes, photographed on the electric, copper plate-warmer just above the middle of the page, are of white, fireproof china, decorated with gold bands. It is distinctly satisfactory to be able to have a fireproof dish that attractively conceals its utilitarian feature. These dishes may contain (Continued on page 104)



## THE VOGUE PATTERN SERVICE

The First New Suits of the Spring and the  
Blouses to Be Worn with Them, Are Illus-  
trated Here in Well-Constructed Patterns



No. 2483/4

A new blouse which may be  
made of colored batiste with  
vest and collar of white



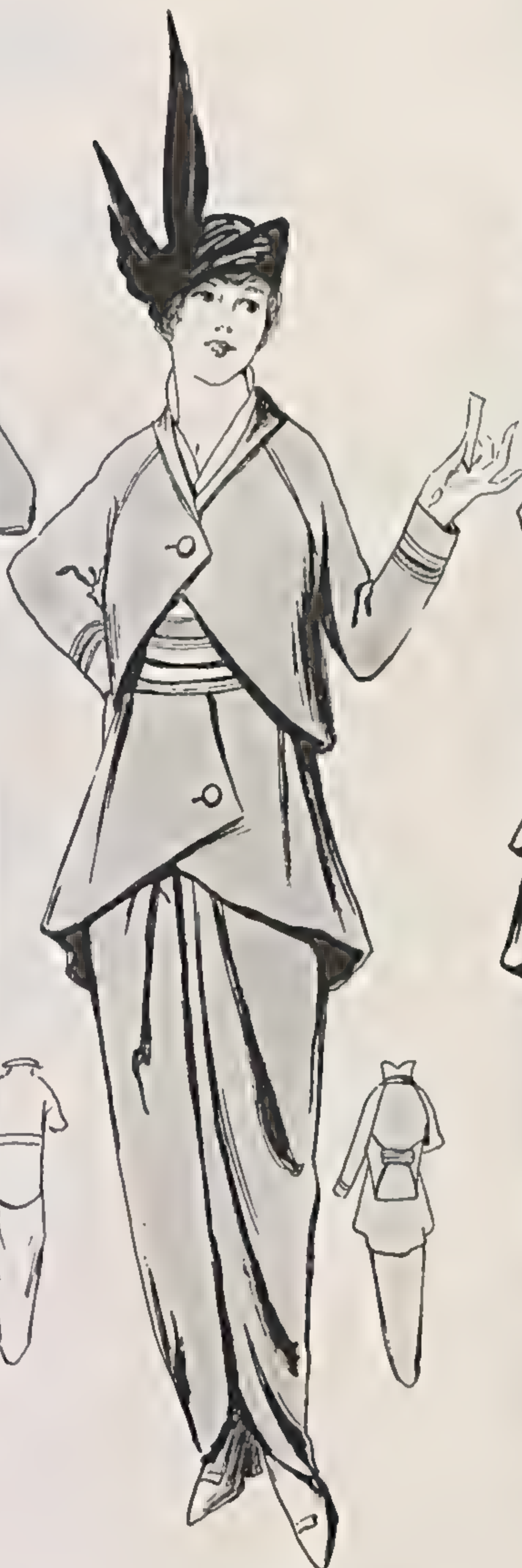
No. 2484/4

This is the new waist of the  
spring with the high and flar-  
ing, Gladstone collar



Nos. 2386/4-2387/4

A new feature in this suit  
is the rolled collar, a most  
becoming new mode



Nos. 2473/4-2474/4

An excellent spring mod-  
el for cloth with raglan  
sleeves and flared tunic



Nos. 2471/4-2472/4

The coat peplum accentu-  
ates the bouffant effect  
of the two skirt tunics



Nos. 2382/4-2383/4

Deauville suiting is a new ma-  
terial to combine with a vest  
of heavy, ribbed crêpe



Nos. 2469/4-2470/4

A clever French model show-  
ing where a vest and high col-  
lar attach to the coat

Patterns for the designs shown on this page are priced  
50 cents each for waist or skirt. Sizes 34 to 40 and  
24 to 30. Order from The Vogue Pattern Service,  
443 Fourth Avenue, corner 30th Street, New York

THESE patterns do more than  
forecast the spring mode—  
they actually show the lines of  
the earliest spring models.  
Such a suit as that of Nos. 2469/4-  
2470/4 shows not only the Eton jacket  
which has really "arrived," but also the  
up-tilted tunic and coat line. This line  
is the modification of the bustle notion  
which has been adopted this spring. But  
tunics of various sorts will be more worn  
than ever, the deep one as in skirt No.  
2474/4, slightly circular ones as in No.  
2472/4, and the straighter, deeper ones  
as shown by No. 2383/4. The coats have  
become mere jackets, seldom reaching  
the waist in the front and hardly below  
the hips in the back. In them, as in

waists, the collars are an important part  
of the design, invariably rolling higher  
than formerly, and in some cases taking  
almost the line of the Gladstone collar  
when of a light batiste, or the new  
knotted crêpe.

The spring materials are made to suit  
the styles: the plainer models like Nos.  
2386/4-2387/4 will be made of Deau-  
ville suiting in a plain or checked weave;  
the draped or tunic models, of ripple  
cloth or a soft suède-like finished cloth;  
the more bouffant model, of taffeta. Nos.  
2471/4-2472/4 and 2469/4-2470/4 are  
particularly adapted to taffeta. As trim-  
ming on suits generally, Roman-striped  
silk, heavy, broad black braid, figured  
silk, and white batiste will be used.



## PATTERNS *for the* FIRST SPRING GOWNS

Drapery and Tunics Now Have a Rival  
In the Puffed Pannier Which May Be  
Draped to Form the Modern Bustle



Nos. 2477/4-2478/4

*A spring frock for the morning of dark blue serge with the collar and lower tunic of black taffeta*



Nos. 2481/4-2482/4

*Afternoon gown of plain taffeta and figured crêpe with the very new, puffed-up pannier*



Nos. 2371/4-2372/4

*The tunic shorter in the back than elsewhere is novel, as are also the vest and the shaped collar*



Nos. 2475/4-2476/4

*This new, French model, eminently fitted for taffetango, shows the modern adaptation of the bustle of 1880*



Nos. 2322/4-2323/4

*The simplicity of this model makes it as charming for the figured silks as for taffeta*



Nos. 2479/4-2480/4

*In this frock, the puff is topped by the tunic, and the skirt by a simple waist made with a double collar*

*Patterns for the designs shown on this page are priced 50 cents each for waist or skirt. Sizes 34 to 40 inch bust measure; 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y.*

**A**LREADY the Vogue Pattern Service is able to show the first of the spring gowns. The woman eager to select her spring wardrobe may do so safely, as the modes illustrated are advanced without being extreme; and moreover, they are not those which are likely to become too usual.

For morning wear a dress such as Nos. 2477/4-2478/4 is excellent made of blue serge with the shawl collar and lower tunic of black taffeta. A pretty, new feature is the chemisette and standing collar, which may be detached. Many of the new gowns have these collars made of white batiste for the plainer models, and of lace for the more elaborate ones. A striking new model of the spring is

formed by Nos. 2475/4-2476/4. This is an afternoon gown and one which would be particularly attractive made of taffeta, as the puffed-up bustle effect in the back is suited to this material. If well handled this puffing need not be extreme, although it is unquestionably new. The same tendency toward a "lifted line" in the back is shown in No. 2480/4—a skirt with the puffed-up pannier topped by a gathered tunic. Taffeta is again preeminently suitable, although any soft material would be good. The combination of two materials will be popular and would appear to advantage in such a pattern as Nos. 2481/4-2482/4. One of the silk crêpes in a plain and figured weave would be pretty, or figured crêpe with plain taffeta.



# FORMAL AFTERNOON GOWNS and the BLOUSE for EVERY OCCASION

The Simple Cut and Construction  
of Vogue Patterns in No Wise  
Detract from Their Smart Lines

Patterns for the designs shown on this  
page are priced 50 cents each for waist  
or skirt. Sizes 34 to 40 bust measure.  
Order from The Vogue Pattern Service,  
443 Fourth Ave., cor. 30th St., New York



Nos. 2410/4-2411/4

The tunic, which may be of net and  
lace, is given with the skirt pattern

As a rule it takes a woman with  
a well-defined sense of dress to  
understand that it is neither  
the trimming nor the material  
that counts most in a costume, but the  
cut. And seldom does it fail that the  
most striking dresses are the simplest.  
When the wired tunic made its debut it  
was derisively called "extreme" and yet  
it was steadily and swiftly swept into  
favor by its very simplicity. Variations  
of it are illustrated in Nos. 2411/4,  
2435/4, and 2442/4. A later develop-  
ment of the tunic is the puffed pannier  
or turned-under tunic. This, too, will  
attain popularity as a mode for the same  
reason—its simplicity. A good model



Nos. 2330/4-2331/4

A gown to make of  
green and black striped  
moire for a matron



Nos. 2439/4-2440/4

Taffeta is the material  
for this simple waist  
and "bustle" skirt



Nos. 2434/4-2435/4

For a "thé dansant"  
make of taffeta with net  
waist and ruffles



Nos. 2441-4/2442/4

Theatre or reception gown of taffeta  
with underskirt of figured crêpe

which will be charming in the new, soft  
material called taffetango is formed by  
Nos. 2439/4-2440/4. In this, conserva-  
tism may be observed, or the puffed-up  
effect in the back may suggest a bustle  
if it is but lifted a trifle. The bustle  
effect will undoubtedly be worn this  
spring, and is as charmingly adapted in  
1914, as the hoop-skirt was in 1913 when  
it was turned into the tunic.

The blouses which are illustrated show  
the plainer sort for morning wear, such  
as Nos. 2417/4 and 2156/4, as well as  
those for the afternoon. This spring  
colored batistes, as well as white, will  
be used for the former, and chiffon, laces,  
and taffetas combined, for the latter.



No. 2417/4

Clever of cut is this sim-  
ple morning waist for  
batiste or silk



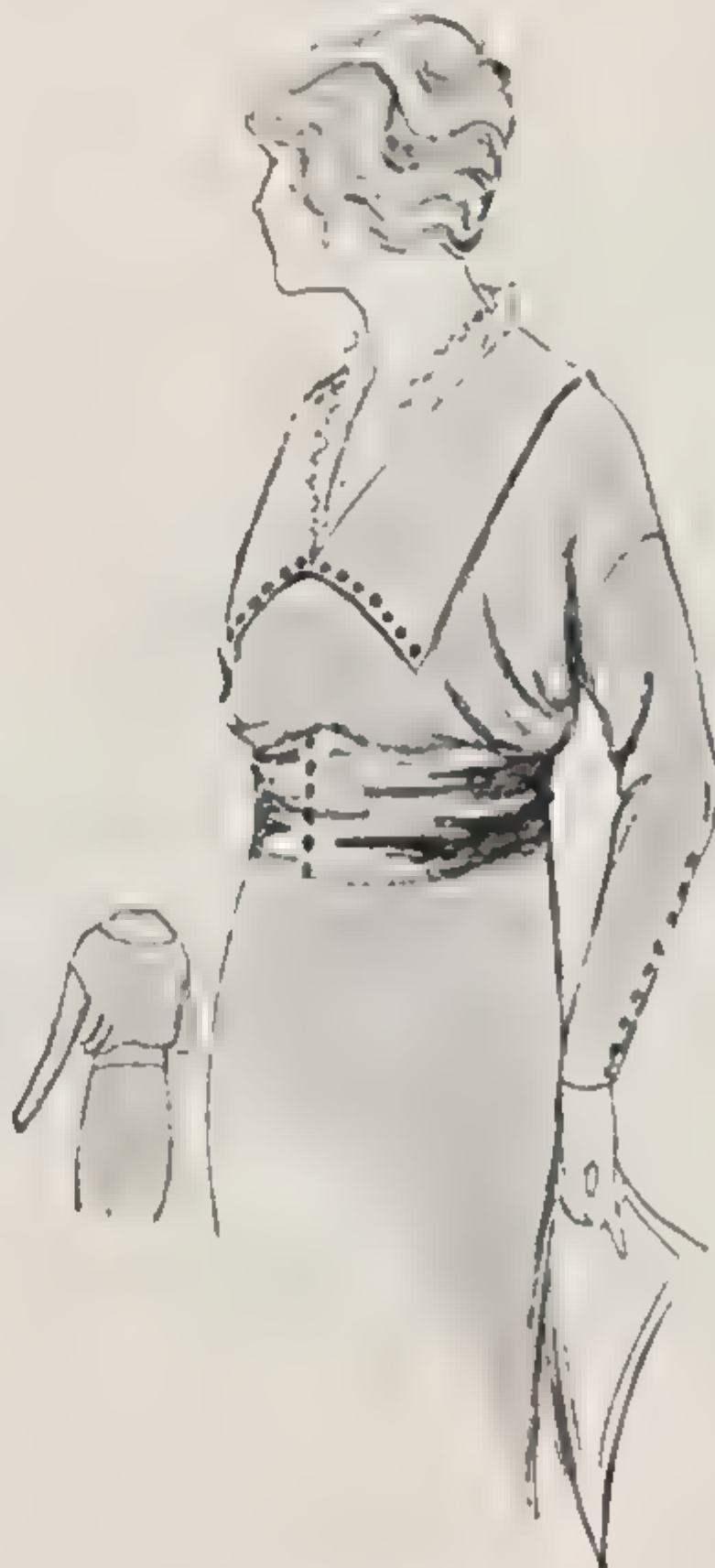
No. 2156/4

This blouse may be of a  
dark shade of chiffon  
veiling a light one



No. 2132/4

When made to match a  
skirt this does not sug-  
gest a separate waist



No. 2155/4

A blouse for taffeta or  
chiffon with a very high  
girdle of moire



No. 2426/4

One of the jacket-like  
models which are going  
to be much worn



# FOR *the* GIRL STILL *in the* SCHOOLROOM

Vogue Patterns Are Designed to Suit the Varying Requirements of the Growing Girl both Before and After She Reaches Her Teens



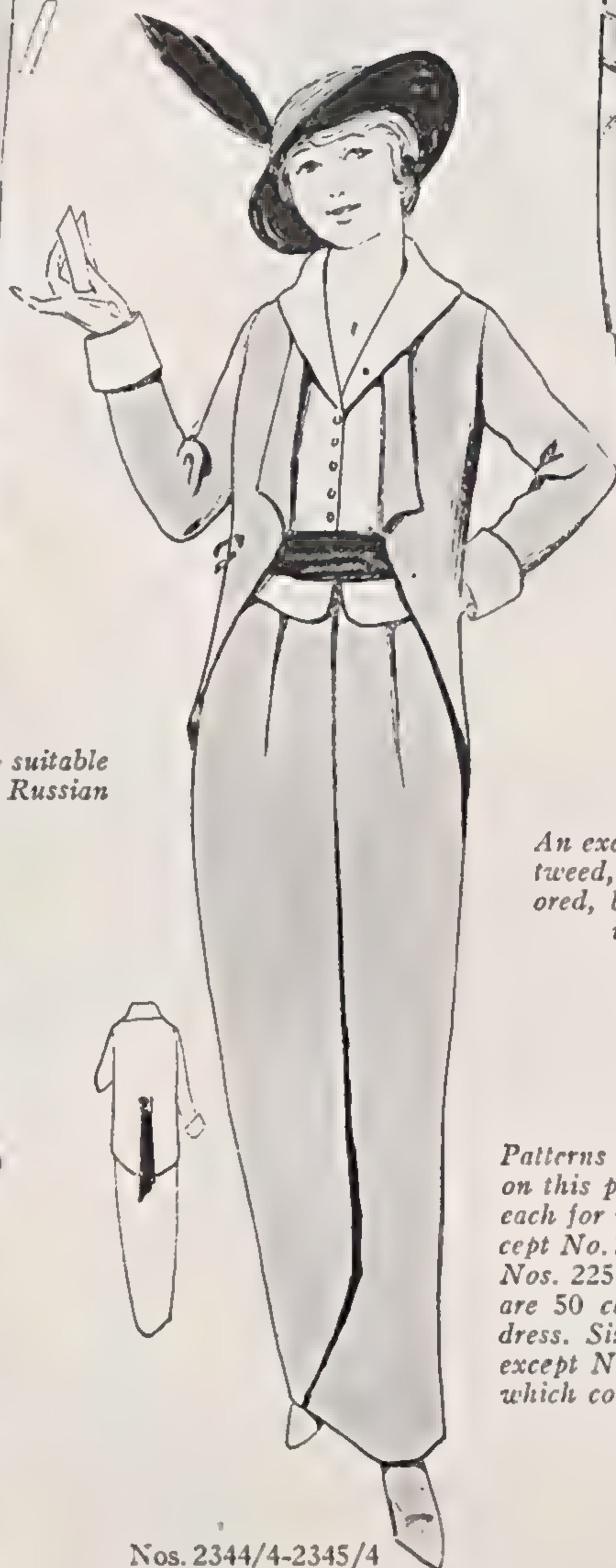
Nos. 2245/4-2246/4

Youthful and of a trigness suitable for general wear is this Russian blouse costume



No. 2257/4

A model which forms a complete dress or which may be sleeveless and worn with a guimpe



Nos. 2344/4-2345/4

Green ripple cloth may be used for this suit, with vest and collar of white ribbed crêpe



No. 2414/4

An excellent motor coat for tweed, or for the plain colored, block-weaved velours in rose or blue



No. 2097/4

Deauville suiting would be new and serviceable for this simple, semi-tailored suit



Nos. 2350/4-2351/4

For dancing class this dress of taffeta and net top lace would achieve a youthful formality



No. 2254/4

A practical one-piece dress cut with kimono sleeves, that is charming if made of linen or crêpe

Patterns for the designs shown on this page are priced 50 cents each for waist, coat, or skirt, except No. 2414/4, which is \$1, and Nos. 2257/4 and 2254/4, which are 50 cents each for complete dress. Sizes 14, 16, and 18 years, except Nos. 2257/4 and 2254/4, which come in 4, 6, and 8 years

THE girl at school, whether she has yet to enter her teens or is well advanced in them, should be dressed with equal simplicity for school, the street, or the party. What is becoming should, however, be studied, as certain transitory defects of the figure may be easily lessened thereby. Vogue patterns are designed with these points in view. The tall, lanky girl could wear such a suit as Nos.

2344/4-2345/4, as the vest of a contrasting color and the crosswise girdle will fill her out. For the overdeveloped, heavy figure, the plainer, longer lines of No. 2097/4 will be found good.

A good school dress is given in Nos. 2245/4-2246/4. This could be made of serge with the Russian blouse, which has the peplum cut in one with it, of a striped material. Like all the other models, the party frock is cut on simple lines.

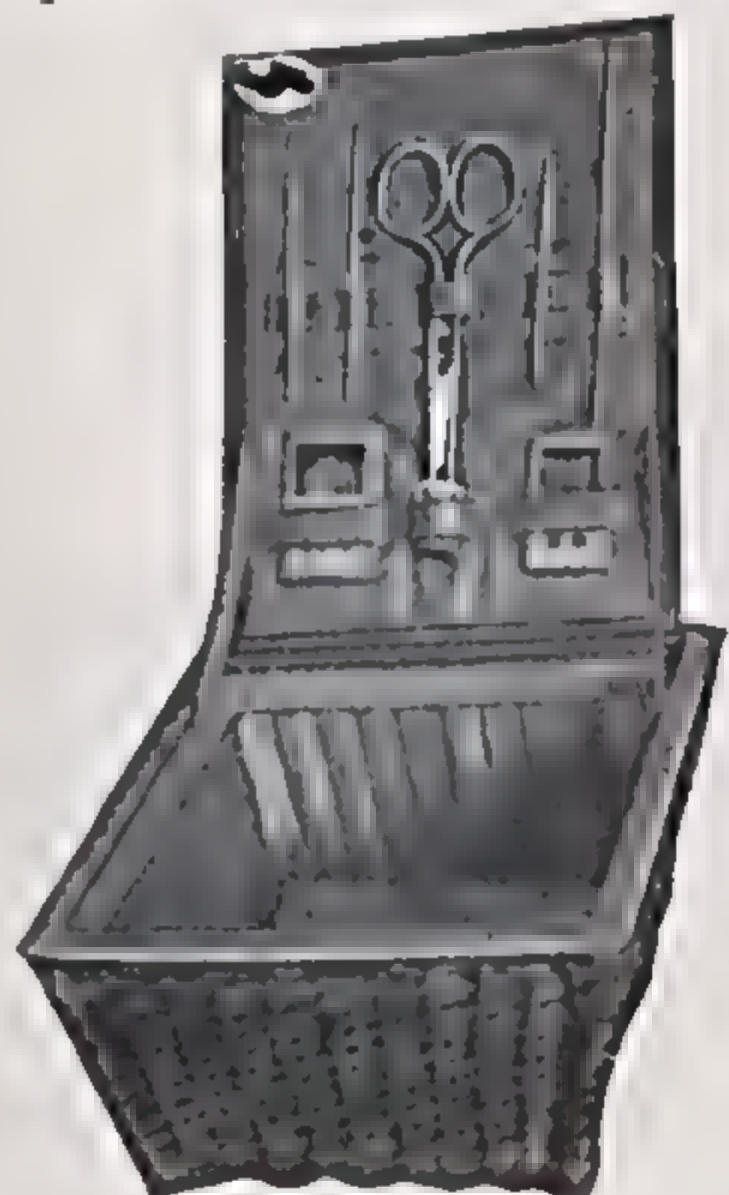




This article is made for waste and intended for use. A creditable example of a waste space reclaimed; an eye-sore converted into an ornament. Natural color wicker harmonizing with any furniture; colored lining and morocco basket-rims supplying a touch of color. \$10.50  
Gold Plated Monogram of Any Three Letters, Made to Order— \$5.50



"A place for everything" and everything scattered on the floor. This generally happens when you sew. This beautiful sewing bag concentrates your energies and materials in one spot. Made in delicately tinted leathers in assorted colors; with sewing accessory pad. \$6.50



It may be unwise to keep all your eggs in one basket, but it is extremely convenient to have all your sewing in one ready-to-hand receptacle—especially when that receptacle is executed with consummate skill and offered at a low price. Art Leather in assorted colors. \$6.75



Give a woman the luxuries of life and she will dispense with the necessities. These cleverly fashioned accessories are found on every well-appointed desk or library table. The Elastic Band Box is of Crushed Morocco, in assorted colors, \$4.25; The Library Scissors and Paper Cutter in Crushed Morocco Sheath, in assorted colors, \$3.00; The Handy Set of Crushed Morocco, in assorted colors, consisting of 4 slip holders for "Paid," "Unpaid" bills, "Answered" and "Unanswered" letters, \$4.00.



## INTENDED FOR READING

**S**OME people are better than they look—and they ought to be.

These articles are handsomer than their illustrations—and they ought to be, for no photograph can register that exquisite delicacy of coloring, or that faithful attention to finish which elevate CROSS wares above the tedious level of the ordinary.

Our English factories employ the capitals of Europe as their Schools of Ideas. The manufacturer who is content with the ideas of one country is like the individual who in a house of many and beautiful rooms lives in but one, and that one may be the nursery.

*Mark Cross*

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NEW YORK

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LONDON, W.

253 Broadway  
NEW YORK

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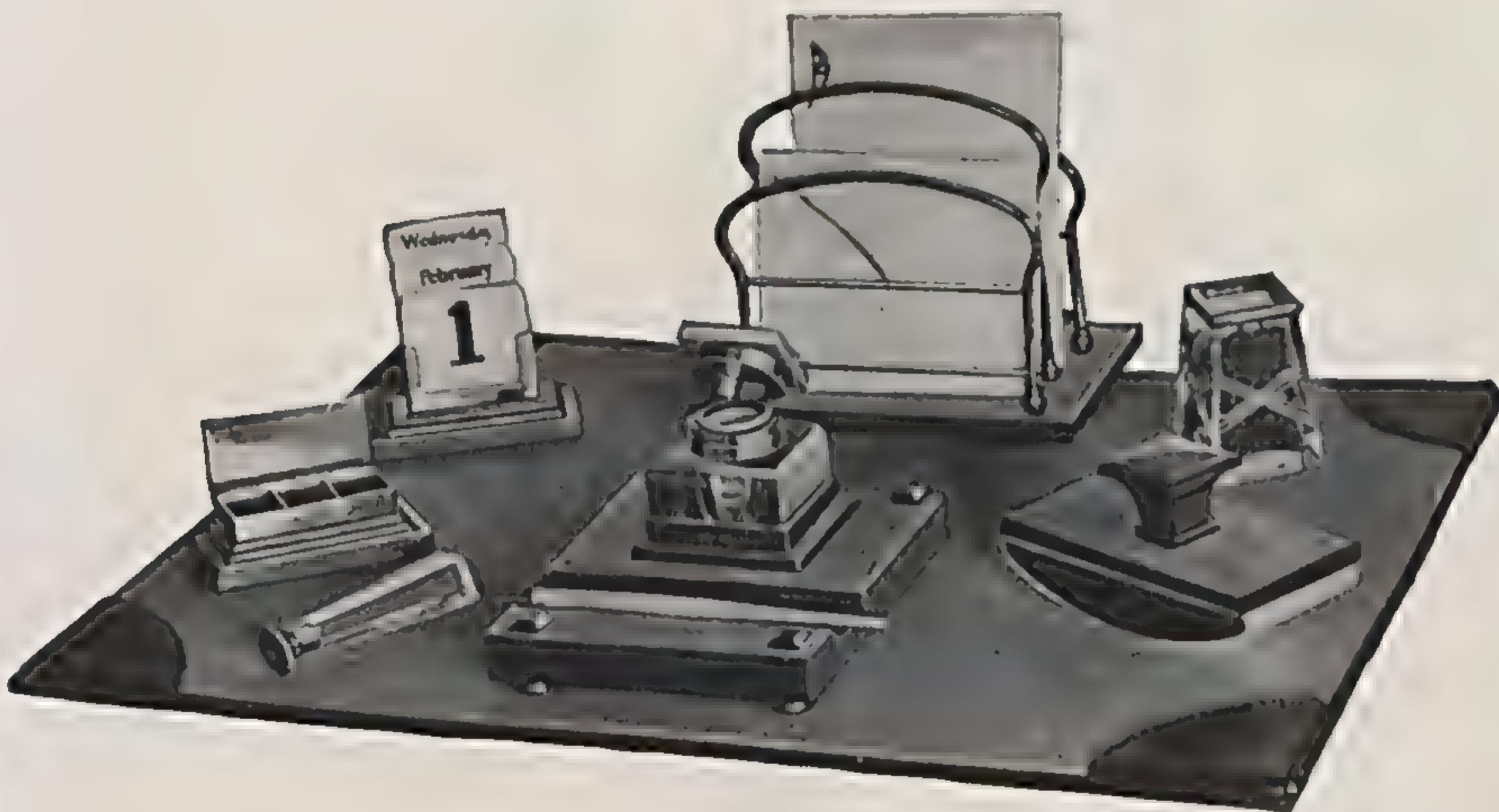
A photograph frame unadorned, adorns the photograph most. The almost severely classical simplicity of the CROSS frame beautifies the picture. Crushed Morocco in assorted colors. \$6.75



Why search for needles in haystacks when you may find them in this Needle Book of exquisitely colored glazed morocco? Compactly complete and completely compact with assorted needles for sewing, darning, crocheting; also bodkin and piercer. Assorted colors. \$2.75



To elevate a ball of twine and a bottle of paste into an attractive setting is a genuinely artistic triumph. The harsh utilitarian aspect of these articles is softened and ameliorated by their skillfully conceived box. Morocco in assorted colors. \$5.50



This set makes letter-writing a luxury instead of a duty. The contrasting colors of the black grained patent leather and the red blotter add the brightness your room may lack. Fittings are of black crystal with Gold plated Mountings. \$25.00 and \$27.00. (Extra: Crystal shot jar, \$2.75; gold plated seal, crystal handle, \$1.75.)



# PATTERNS *with* INDIVIDUALITY *for* DAY and EVENING WEAR

The Wider Tunic and the Flared Collar Are Marked Features of the Daytime Dress, and Transparency and Bouffant Drapery Those of the Evening Frocks

Patterns for the designs shown on this page are priced 50 cents each for waist or skirt, except No. 2310/4, which is \$1. Sizes 22 to 28 inch waist measure; 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York



Nos. 2392/4-2393/4  
Morning frock suitable for serge with triple skirt and flare collar



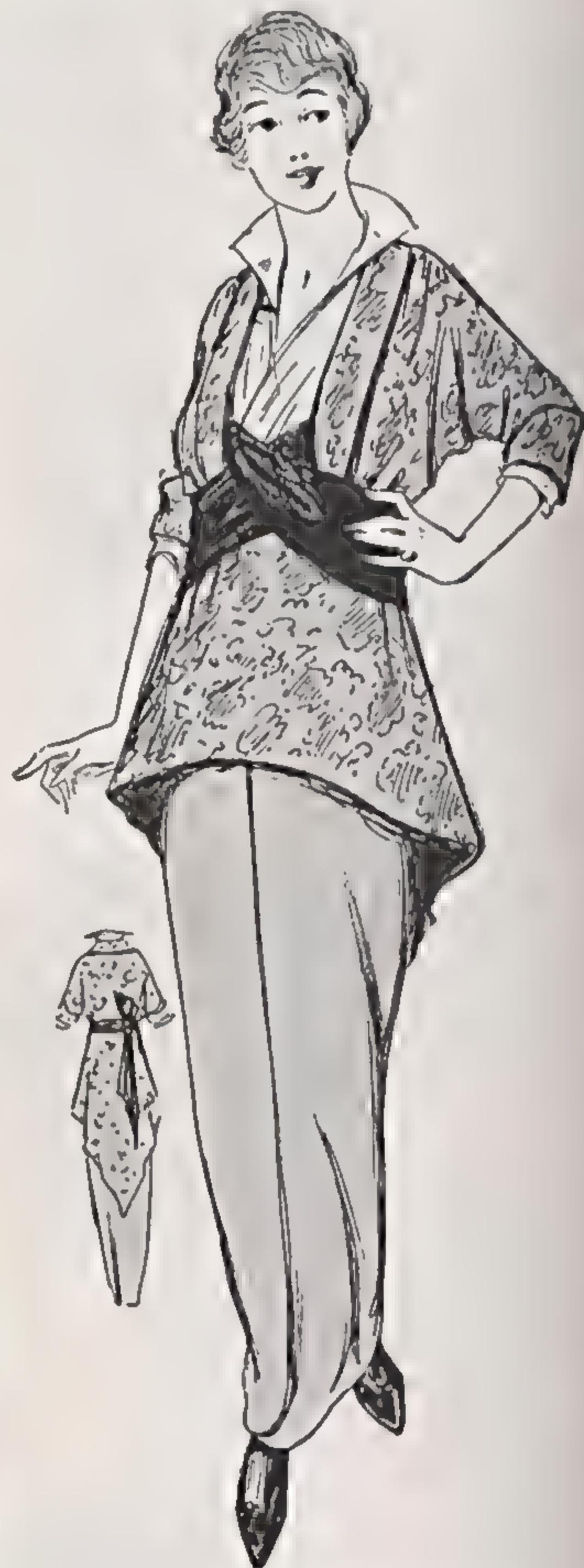
Nos. 2356/4-2357/4  
Well suited to the combination of crêpe and taffeta in same or contrasting colors



No. 2282/4  
The new Gladstone collar, which bids fair to be the collar of the spring, is an effective finish for this waist and tunic



Nos. 2362/4-2363/4  
Waist and tunic are included in one pattern, the plain gathered skirt in another



Nos. 2358/4-2359/4  
Over a plain skirt is worn a waist and tunic (No. 2358) of crêpe



No. 2310/4  
The spring wrap will be of taffeta or crêpe with matching ruche



Nos. 2465/4-2466/4  
A striking model for an all-black dinner gown of charmeuse and silk net

ALREADY the spring mode is expressing itself in the new Gladstone collars, the wider tunics, and in the attractive use of two materials. For a morning frock, such as Nos. 2392/4-2393/4, blue serge is serviceable, worn with a wide belt of black charmeuse and a vest and collar of white batiste. The beauty of this design is that the vest may easily be removed for washing. Nos. 2282/4, 2362/4, and 2358/4 each includes a waist and tunic, which are here illustrated made of figured, striped, and brocaded materials respectively. The two latter are worn over simple skirts of plain materials. Belts and collars in these, as in most of the spring models, are quite important and both, oddly enough, are gaining in width.

The tunic skirt has variations of all sorts. In the dinner gown Nos. 2465/4-2466/4, two short net tunics top a well-draped skirt of charmeuse; in the dancing frocks Nos. 2467/4-2468/4, and 1764/4, three tunics are used; in the former they are all hung above the knees and give a very bouffant effect, while in the latter they form a triple skirt.



Nos. 2467/4-2468/4  
Theatre or dance frock of charmeuse with waist and tunics of net lace



No. 1764/4  
The triple skirt of lace or taffeta is a favorite mode for the débutante



# Distinguished Modes by GIMBELS

Authentic Reproductions of New Ideas Decried by Paris



*A—Afternoon Gown, \$65—Heavy Crepe de Chine, with corsage and tunic inset with champagne-color chiffon, embroidered in tones of the crepe; sleeves and Watteau pleat in back of corsage are of the crepe. Medici collar, vestee and undersleeves of fine lace. In French blue, prune, olive, navy and black.*

*B—Afternoon Gown, \$42.50 — Charmeuse skirt, fashioned in the new exaggerated Peg-top style. Bodice and peplum (deep curved in the back) of Oriental flower-printed crepe, trimmed with charmeuse; vestee and frill of fine lace; girdle and large ornaments of silver and gold lace. Taupe, navy and Copenhagen blue.*

*C—Dancing Frock, \$22.50—Taffeta, with the new double panier draperies and butterfly bow. Dainty bodice of flesh-color chiffon veiled with white shadow lace, with the new open-top sleeves, which are joined at intervals with tiny rosebuds. White, light blue, pink, corn color and Copenhagen blue.*

## GIMBEL BROTHERS

Broadway

NEW YORK

Thirty-third Street





No. 1691/4

A simple trimming in keeping with this one-piece kimono gown consists of ribbon run through casing

**T**HE secret of practical, durable lingerie lies as much in its fit as in the material. Well-made, well-fitted lingerie of fine batiste will outlast a heavier material which fits poorly or has an undue strain upon it. The patterns shown here are cut in few pieces, and therefore are easy to make and fit successfully. With the exception of the gowns, they all



No. 2110/4

Chemise and drawers are combined in this practical and simple four-piece model



No. 2088/4

A sprigged silk or cotton cut by this pattern would make a serviceable robe



No. 2010/4

Chemise and knickerbockers form the newest and most generally worn combination



No. 1783/4

A three-piece night gown made with a low, square neck which is susceptible to pretty but simple trimming

show variations of the combination—a garment which now takes the place of the corset cover, drawers, and short petticoat of other days. A pattern combining a skirt with drawers and corset cover is No. 2110/4. The chemise and knickerbocker combination is shown in Nos. 2010/4 and 2218/4. Patterns are priced 50 cents each, except No. 2088/4, which is \$1. Sizes, 34 to 40.

LINGERIE IN SMART NEW LINES,

WHICH ARE ACHIEVED BY PATTERNS

CONSTRUCTED OF VERY FEW PIECES

WITH THESE PATTERNS AS A FOUNDATION THE SIMPLEST OR THE MOST

ELABORATE LINGERIE MAY BE MADE



No. 1837/4

Combination corset cover and deep-slashed open drawers which may be daintily embroidered



No. 1666/4

A separate one-piece chemise and one-piece circular drawers are both given in this pattern



No. 2218/4

A semi-fitted chemise and snug knickerbockers



No. 1904/4

For those who like a snug-fitting waist comes this corset cover and well-fitted knickerbockers



No. 1858/4

A straight-topped chemise which, cut shorter, would answer also for a shirt of soft Italian silk



# HAAS BROTHERS

*Paris*

## DISTINCTIVE DRESS FABRICS

### The New Spring Fabrics

#### *"Ripple Silk"*

The new idea in silk

#### *"Ripple Cloth"*

A tightly woven fabric for the new tailored gown

#### *"Taffetango"*

The taffeta, soft as chiffon, brilliant as a satin

#### *"Deauville Suitings"*

The newest wool fabrics from Paris

#### *"Ripple Georgette"*

The New Crêpe Chiffon

#### *"Roman Stripe Suiting"*

A particular type of "Deauville Suiting"

#### *"Mandarin"* *"Roman Gold"*

The New Colors

#### *"Japanese Blue"* *"Sweet Pea"*

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BLUE BOOK of MONTE CARLO MODELS. ASK TO SEE THEM

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### Sugar Wafers

make an irresistible appeal to the palate. These bewitching dessert confections are made for the joyful occasion, the social gathering, the feast.

**ADORA** — Another dessert confection invariably popular with the hostess. These little wafers are pleasing to look upon, entrancing to the taste, whether served with desserts or eaten as a confection.

**FESTINO** — Their resemblance to an actual almond is most attractive. **FESTINO** conceals beneath the most delicate of shells an enticing sweetened, almond-flavored filling.

**CHOCOLATE TOKENS** — A dessert confection. An unusually pleasing chocolate-covered sweet with a filling of creamy goodness.

### NATIONAL BISCUIT COMPANY

### YOUR BABY'S FIRST SHOES

Have You Kept Them?

Every mother appreciates that her baby's first shoes are treasures beyond any price—to be kept as long as they will hold together.

#### Cast Them in Bronze

and preserve them forever—not only during your lifetime, but the lifetime of your descendants.

Shoes entrusted to us are handled with the greatest care.

We cast them in genuine silver plate, Etruscan Gold finish, or the well-known **Kathodian Bronze** for \$5.00 per pair—preserving not only the shoe, but every little crease and wrinkle molded by the baby's tiny feet.

Ship us your baby's first shoes by parcel post, plainly marked, stating finish desired. We will cast them and return them by express for your inspection. You pay us only if you are satisfied.



An exact replica of this figure at the entrance to the Duke of Burgundy's Palace in France. The monks, suggesting as they do the atmosphere of the cloister, are studied figures and make appropriate book rocks for the library table. Price, \$5.00.

#### UNUSUAL GIFTS—BRIDGE-PRIZES

**BOOK ROCKS, Art Lamps with Silk Shades, Bronze Statuary, Door Knockers** and many other gifts of unusual distinction. From \$5.00 upward. A special process of manufacture and low rents (6th floor), make it possible to offer the best in bronze work at one-fifth the prevailing prices.

Send for beautiful Catalog "V" with more than 80 illustrations of various subjects. It costs but a postcard request.

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All our reproductions cast in **Kathodian Bronze**

### HIGH TIME TO CONSIDER THE GARDEN AND PLAN FOR IT

We make a specialty of well-grown plants of the Giant Flowering Chrysanthemums, Carnations, the newer geraniums, the recent Improved Antirrhinums, or Snapdragons, and the best and newer sorts in all greenhouse and bedding plants, as well as hardy perennials, dahlias, etc.

May we send YOU or YOUR GARDENER—these plants should be bought NOW and grown on, until planting time, for best effect—a choice assortment of some of the best of the above specialties, at the rate of 20 for \$1.00, 55 for \$2.00, 120 for \$5.00, 250 for \$10.00. These prices on basis of check with order include carriage prepaid and safe arrival warranted.

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P. S.—Another excellent way: Let us book your order NOW, grow it for you and deliver at any DATE in the Spring you set.

## THE WELL-DRESSED MAN of EUROPE

(Continued from page 40)

He began by giving a *conférence* or two on elegance and ease of manner. He came to the United States to lecture, and now he is to go to South America. He goes direct to the Argentine Republic, from there to Buenos Aires, and to Mar del Plata, which is the Newport of South America. It is midsummer at this celebrated watering-place now, and M. de Fouquières, besides giving a series of *conférences* at the exclusive Mar del Plata Club, is engaged to direct a series of beautiful fêtes. Before his return to France he has engagements to fill at Rio de Janeiro and Montevideo.

#### NATIONALITIES AND CLOTHES

There is in Paris one bit of international, neutral ground where men of all nations meet on friendly terms. It is Charvet's shop. Men from all over the world drift in there in the course of the year to replenish their wardrobes, especially their supply of ties, and to get Charvet's latest idea in styles. Likewise, those who have any fads of their own come to him to have them executed.

Charvet declares that he can tell the nationality of a man at a glance—by the way he wears his clothes. The German, it seems, wears his civilian clothes as he does his uniform, and is fitted into them with absolute exactness until every nook



Handkerchiefs of linen with solid or hair-line border in pale blue or green and a colored initial, and others of white crêpe de Chine with black-embroidered monogram and crest

man, according to Charvet, is he who never changes his style, and thus is never conscious of his clothes. Charvet is also an enemy of padding in any shape, and advises a man, no matter what his defects may be, to let his clothes dutifully follow the lines of his body.

Recently Charvet has created a new—tea-coat he calls it; it is really a tango-coat. It buttons with one button, higher over the chest than the old model, which prevents its becoming wrinkled or disarranged as the body of the wearer sways with the movement of the dance. It is black, and is worn with cuffed trousers, wide at the hips and narrower at the bottom. With this suit is worn a black vest, white, square-winged collar, and black bat-wing tie.

#### FRENCH EVENING DRESS

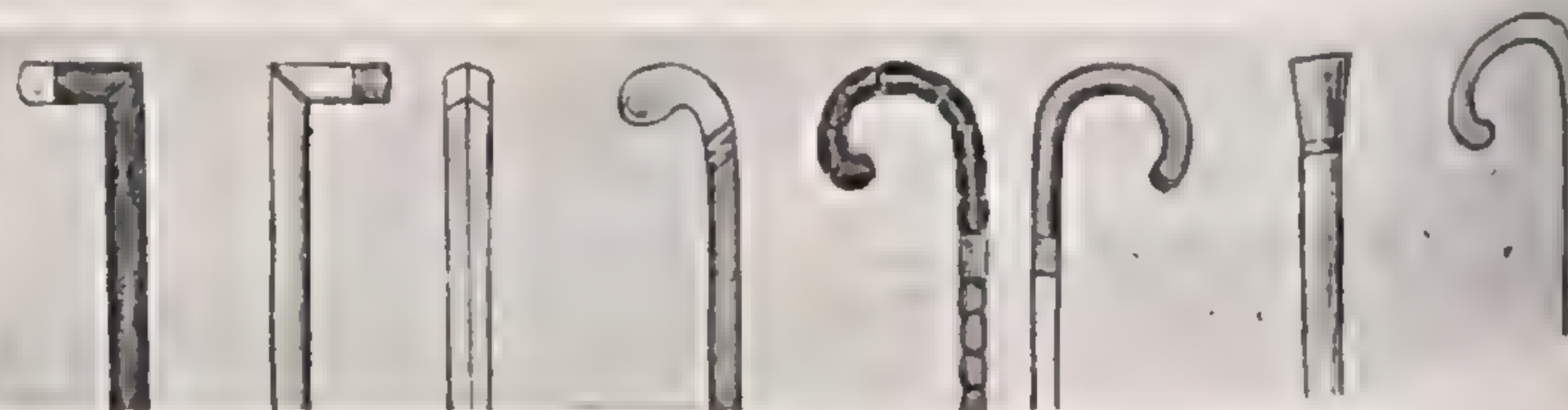
According to Charvet, evening coats this season should be cut shorter than usual over the hip. He curves them out with an upward line, as in the sketch at the bottom of page 40—an effect which

gives much greater apparent length to the leg. Trousers worn with this coat are of the peg-top variety with a strip of braid down the seam. The white waistcoat is of *mechra leger* and is bound at the edges. The style of men's dress appears to be enduringly established along lines of severe moderation, on English authority, which in this case is based upon English habits and English climate, and they may be said to be equally unlikely to alter.

Some small leeway is, however, granted in such accessories as handkerchiefs, pocket cases, and sticks. A few examples of the great variety in which they appear are shown on this page. The

and cranny is filled out. The Italian follows the same style, and there is excuse for the graceful Latin's wishing to display his supple figure. Upon the American, clothes sit as if they were nothing and he, everything, and the Englishman wears his with the proud, unconscious air of a conqueror, knowing that the whole world says his are the best. But the really perfectly dressed

Even in sticks—those necessary luxuries—man is allowed to exercise his individual taste only within the strictest limits



Even in sticks—those necessary luxuries—man is allowed to exercise his individual taste only within the strictest limits





# "Onyx" Silk Hosiery

## A Serene Outlook

and a delightful feeling of confident assurance fills the mind of the woman who *knows* that she is well gowned.

Hosiery bears its part in this happy self-assurance, and "ONYX" hosiery removes even the last flickering doubt that she is the picture of Perfection.

Never before in the history of fashion has the stocking held such power to make or mar the effect of smart gowning. The hosiery is no longer merely dress accessory, it is the feature of the toilette and *must* harmonize in color with the gown and excel it in richness.

"ONYX" owes its reputation as the hosiery of fashion to the policy of making many grades and infinite shades.

Let us help you to select your requirements from the vast assortment of the "ONYX" line by suggesting here a few of the most favored numbers.



## The New "Pointex" Heel

Exclusively an "ONYX" device which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement. Prices range from \$1.50, \$2.00, \$2.50, and upward.

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No. 251 — Women's "ONYX" Pure Thread Silk in Black and all colors. Twenty-nine inches long. Extra Wide and Elastic at Top. Lisle Garter Top — The "Garter Top" and SOLE of SILK Lisle give extra strength at points of wear, preventing Garters from cutting and toes from going through. A wonderful value, the utmost obtainable at, **\$1.00**

No. 498 — "ONYX" Pure Thread Silk in Black and all colors. Twenty-nine inches long. Extra Wide and Elastic at Top. Lisle Garter Top — The "Garter Top" and SOLE of SILK Lisle give extra strength at points of wear, preventing Garters from cutting and toes from going through. **\$1.50**

No. 106 — Women's "ONYX" Pure Thread Silk — the extraordinary value — best made in America — every possible shade or color — Black, White, Tan, Gold, Pink, Sky, Emerald, Bronze, Suede, Purple and all colors to match shoe or gown. Every pair guaranteed. **\$2.00**

### Silk Hosiery for Men:

No. 515 — Men's "ONYX" Pure Silk in Black and All Colors; "Dub'l" Lisle Sole and High Spliced Heel. Exceptional Value. **\$1.00 per pair**

No. 620 — Men's "ONYX" Pure Silk in Black and Colors; Lisle Lined Sole and High Spliced Heel. Best for the money. **\$1.50 per pair**

Sold by leading dealers everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer. Write to Dept. I.

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Wholesale

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## —“And you must take Sanatogen regularly for several weeks”

**T**HIS urgent advice is given by physicians day by day in every civilized land—wherever sufferers from starved nerves and poor digestion seek relief. There is a reason for this. Physicians know that Sanatogen is a substance capable of supplying the real needs of a starved, overwrought nervous system—that it is a scientific combination of albumen and organic phosphorus—a compound eagerly absorbed by the hungry tissues and possessing unique tonic and reconstructive qualities. They also know from their *own observation* what Sanatogen has done for others. They have watched its revivifying action on persons whose nervous strength had been undermined by overwork, worry or disease; they have observed how it has infused renewed energy, life and elasticity into starved nerves; how it has regenerated the appetite, digestion; in short, how wonderfully it has helped to make the human machinery fit to perform its functions in the most perfect manner.

There are on file with the owners of Sanatogen no less than 18,000 letters from practicing physicians praising, endorsing Sanatogen. Truly, a magnificent monument to the value of this food- tonic.

But no less impressive is the enthusiastic testimony of patients themselves. Men and women in the forefront of human endeavor—statesmen, prelates, authors, lawyers, have written above their own signatures of the wonderful benefits received from Sanatogen.

### A New Book by Elbert Hubbard —FREE

A new book, “Health in the Making” by Elbert Hubbard, in his attractive manner and style, filled with his shrewd philosophy, together with capital advice on Sanatogen, health and contentment, will be sent free for the asking.

**John Burroughs**, the distinguished naturalist and author, writes: “I am sure I have been greatly benefited by Sanatogen. My sleep is fifty per cent. better than it was one year ago, and my mind and strength are much improved.”

**Lady Henry Somerset**, the prominent social reform advocate, writes: “Sanatogen undoubtedly restores sleep, invigorates the nerves and braces the patient to health. I have watched its effect on people whose nervous systems have been entirely undermined, and I have proved Sanatogen to me most valuable.”

**Arnold Bennett**, the famous novelist, writes: “The tonic effect of Sanatogen on me is simply wonderful.”

**Sir Gilbert Parker, M. P.**, the eminent novelist-statesman, writes from London: “Sanatogen is to my mind a true food- tonic, feeding the nerves, increasing the energy, and giving fresh vigor to the overworked body and mind.”

**Col. Henry Watterson**, the famous Editor, writes: “I feel I owe it to truth to state that I have made a thorough trial of Sanatogen and that I have found it most efficacious and beneficent. I do not think I could have recovered my vitality, as I have done, without this Sanatogen operating equally upon the digestive organs and nerve centers.”

Sanatogen is sold by good druggists everywhere, in 3 sizes from \$1.00

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Sanatogen received the Grand Prize at the International Congress of Medicine, London, 1913

## OTHER TIMES, OTHER COSTUMES

(Continued from page 37)

the stiff, satin petticoat was encrusted with embroidery, and the skirts were looped back for its better display. Shawls, bead purses, and dainty aprons appeared for the first time, as did the elaborate coiffure surmounted by feathers, ribbons, and lace. Panniers and the hoop-skirt, which latter threatened to outdo in size the farthingale of Elizabeth, mark the early fashion of the eighteenth century—a fashion the influence of which extended even to the chairs of the period, in which the arms were of necessity curved outward to enable the women to sit down.

### WHEN THE MACARONI FLOURISHED

The death of Queen Anne in 1714 ushered in the Georgian era, by far the most gorgeous and extravagant period in the pageant of English dress furnished by this collection in which Georgian costumes are a special feature. Their endless variety enables the visitor to construct a picture of this time, when the costumes of the men often outshone in splendor those of the women, for it must be remembered that this was the age that produced those masculine oddities known as fops, fribbles, corinthians, macaronis, and beaux. Bewildering in their variety, and exquisite in color and texture, are the stiff brocades, the 'broidered satins, the silks, and sarsenets, which, throughout this dazzling epoch decked the English aristocracy and plunged it into debt. Freak fashions such as the enormous head-dresses for women, and muffs for men were the fad of the day; crowds followed the elegants in the street, and, as Walpole said, “Every one went mad.”

A costume worn by a macaroni of 1770 is one of the treasures of the Talbot Hughes collection. The coat, the long, satin waistcoat, and the knee trousers, are molded closely; the little hat perches jauntily upon the towering wig; and silk stockings, cravat, and tasseled stick complete the eccentric garb. Having made the *grand tour*, this dandy despised the stay-at-homes, and vaunted his acquaintance with Italy by consuming at every meal a steaming dish of macaroni—hence his name.

Those who have not the opportunity to see this excellent collection may gain acquaintance with Georgian dress by a glance at the pictures by Hogarth and the portraits after Kneller. Sheridan's plays, too, sumptuously staged by modern managers, have familiarized us with this era of powder, patches, and high-heeled shoes; of lap-dogs borne on silken cushions, of Sedan chairs, and negro Pompeys carrying my lady's scent bottle or her ostrich fan. The time is indeed past for garments such as these. Imagine modern men arrayed in coats of rose and lavender silk, with lace sleeve ruffles, and spending half a lifetime in acquiring “the nice conduct of a clouded cane!”

### THE FRENCH REVOLUTION IN DRESS

The French Revolution was the signal for a change to simpler dress. Dependent, as always, upon Gallic inspiration, England speedily adopted the classic style of costume which found favor under the régime of the Consulate and the First Empire. Muslins, cambrics, and clinging crêpes took the place of satin, while dainty sashes, rosebud trimmings, and high-waisted effects became the rage. Truly, there is an old-fashioned charm about these simple frocks. They recall for us the fragrant “Cranford” days, when nobody had any money, but all contrived to keep up appearances and look “genteel.” Pathetic, too, are the frail garments belonging to this period; with no elaborate trimmings to distract the eye, they whisper memories of uneventful lives, and the charming women who wore them in the long, long ago.

### THE LAST OF THE BEAUX

The English Regency followed, and fashion again soared to extreme heights. The women's skirts were made fuller and of richer fabrics; ample head-dresses were revived; and no feminine wardrobe was complete without an array of scarfs, veils, masks, lace handkerchiefs, satin shoes, fans and other aids to coquetry and intrigue.

Nor were the men's costumes of less interest. Brighton was the resort of the fashionables, and there the elegants displayed themselves in all the glory of frilled shirt fronts, cutaway coats, and nankeen trousers, strapped under the boots. Beau Brummel and d'Orsay were already in the hands of their valets, and emerged presently, the last of the masculine elegants.

Few records picture so faithfully as Mr. Nevill's book, “The Man of Pleasure,” the type of Englishman who felt at home in the atmosphere of this time. Indeed, so eccentric, so foppish and foolish were the characters who figure in this book of anecdotes anent the gambling and racing and dancing clubs of that English heyday, that in reference to it, it has been said: “Mr. Neville has collected human anomalies as other men collect snuff-boxes and teapots.” And, indeed, the history of the period has justified the author in presenting these peculiarly interesting characters as ridiculously as he did.

Though the collection is rich in examples of these and later styles, we need not follow it further. The advent of the crinoline brings us to Victorian times. Here, the family portrait album teaches us all we want to know, and we may gain further information from such plays as Arnold Bennett's “Milestones,” in which were depicted the costumes and room accessories of the periods which followed 1860.

## The WELL-DRESSED MAN of EUROPE

(Continued from page 70)

sticks offered this season are particularly interesting, displaying some unusual materials and in design combining the square and round cut. The illustration at the bottom of page 70 shows, beginning at the left, a maple stick cut square for about one foot below the handle, then rounded off, with ivory trimmings; next, a square cane with gold-plated bands on the handle rounds off one foot from the end; comes another of bird's-eye maple with ivory top; the fourth is of amourette in a shape much in vogue, with rhinoceros handle encircled by three bands of gold; the next is a stick of laurel wood with an all-spice handle and bands of gold at the joinings; a

rhinoceros handle on a laurier wood cane is finished by a gold band; a stick of malacca wood has top of rhinoceros and band of gold; and the last cane is entirely of the very smart rhinoceros horn.

The five pocket accessories shown on page 70 are designed for use with evening dress, and in consequence are of very light construction. The black moire covering is hair-striped in white and lightly mounted with gold. The inside lining of fine yet durable silk is strengthened with leather. The white linen handkerchiefs illustrated show a discriminating use of color and unusual ways of presenting the monogram and crest.



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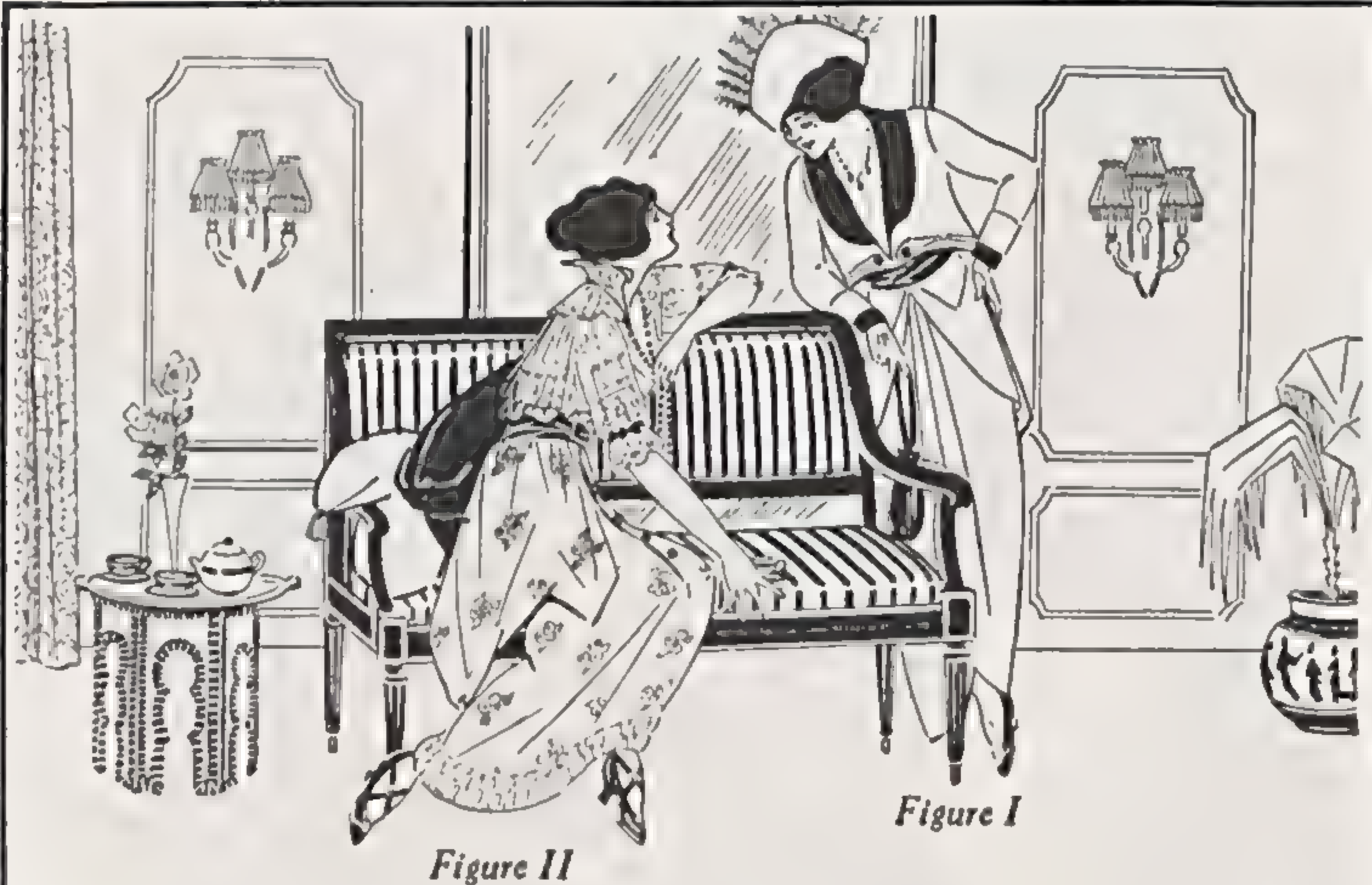


Figure II

Figure I

## "Gidding"

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*The Calling Suit Above Shown*  
(Figure I)

is an exclusive style of fine French serge, in black, white, or fashionable shades.

*The Frock Pictured*  
(Figure II)

of floral taffeta in day or evening shades, is suitable for afternoon or evening dance wear.

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Courtesy of  
John Lane Company

*In this baby face is some of the majesty of her mother, Sarah Siddons, on the hem of whose garment Dr. Johnson was proud to inscribe his name. ("The Letters of Hester Piozzi")*

## WHAT THEY READ

Novels That Still Depict the Hackneyed "Near-Society"—Biographies That Gives Slices of the Lives of Real Personages—The Humorous Side of Life

RECURRENT motifs in fiction are inevitable, because it is the same old human nature with which makers of fiction have to deal. Some motifs, however, either because they are so unusual or because they are so obvious, strike us when they recur as almost savoring of plagiarism. That creepy, old magazine tale of near fifty years ago, entitled, "What Was It?" has just found its modern counterpart in a popular American author's story of a haunted steamship stateroom. A much more hackneyed motif reappears in Mrs. Burnett's new novel, "T. Tembarom;" that of the person suddenly called from obscurity to wealth and high social position. Tennyson used that motif in a narrative poem, so did Wordsworth. It occurs several times in Shakespeare with modifications of one kind or another—as broad farce in the frame to "The Taming of the Shrew," as pure romance in "Cymbeline," in "The Winter's Tale," and elsewhere. In fact, it runs through English drama, prose fiction, and metrical romance like a continuous thread.

It was natural that the motif of the missing heir suddenly summoned from poverty and lowly occupation to his rightful place as the master of broad acres, the wearer of a high title, the occupant of castle or manor house should have had a strong appeal for readers of fiction in a society aristocratically constituted. So, too, it was inevitable that we should have the high comedy of the impostor, a sort of Tichborne claimant, put into possession of a great estate and made ridiculous by his antics of the beggar on horseback. By far the most famous English novel of this kind, though one long neglected by the reading public, is Samuel Warren's "Ten Thousand a Year." This novel appeared a little less than seventy-five years ago, to be specifically accurate, as a serial in *Blackwood's Magazine* in the years 1839-41. The likeness of motif between "Ten Thousand a Year," certainly an admirable title, and "T. Tembarom," lies in the fact that the hero in each comes absolutely crude to his great fortune and his distinguished place in English, upper-class society. After that the resemblance ceases, for Tittlebat Titmouse of "Ten Thousand a Year" is not only an impostor, but a base and miserable creature. It argues a good deal for our more generous way of looking at things social nowadays than well-placed folk were apt to look at them seventy or eighty years ago, that Warren's story is apt to strike the modern reader as sickeningly snobbish. The legal firm of Quirk, Gammon, and Snap could hardly be reproduced in a novel of to-day, and most readers would revolt at the social trials through which Warren puts the wretched Titmouse. His offer to replace the dish that he broke in attempting to serve the pudding of his hostess, his rhyme in the young lady's album, his cock-crowing in the House of Commons, his disastrous adventure with the dye that left his hair green, and other of his misadventures excite not our laughter, but our pity. We are socially more merciful than were our grandparents. As to "T. Tembarom," it is sentimental where "Ten Thousand a Year" is merely comic, and cruelly comic. The two stories, however, are equally removed from essential truth to human nature. As to Samuel Warren, he was perhaps not more snobbish than other upper- or middle-class Englishmen of his time. "Ten Thousand a Year" remains a valuable document especially as it displays the humors and vices of parliamentary campaigns in the days when "gentlemen" only were considered fit for Parliament.

(Continued on page 76)



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Illustration: Street Suit of Egyptian Crepe by Drecol

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(Continued from page 74)



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**T. TEMBAROM**, by **FRANCES HODGSON BURNETT**, shows the author again in her romantic mood and again in a tale of contrasted nationalities. Her story might be called a new and pale "Ten Thousand a Year," with the rôle of Tittlebat Titmouse taken by a generous-minded, sweet-natured, gutter-snipe lad of American bringing-up but English parentage.

Those who enjoy Mrs. Burnett's romances will follow with joy her young hero, translated from the Brooklyn boarding-house to his magnificent ancestral domain in England, and carried through a long succession of scenes amid the high life of Great Britain. Critically intelligent readers, however, will decline to accept the unreality of the hero as a newspaper man, and will protest against the tedium of contrasted effects so easily obtained by the cheap device of placing a clever and self-assured youth in utterly unfamiliar social surroundings. Mrs. Burnett's heroine is a romantically sweet and helpful young person, and her duke is the bluff and hearty fictional nobleman. (New York: The Century Co., \$1.40 net.)

**THE DOMINANT PASSION**, by **MARGUERITE BRYANT**, is a pitiless yet finally charitable study of the artistic temperament as it appears to the author. Her utterly egotistical painter, with his possibilities of cruelty and his actual history of crime, draws the line at one point—he can not be less than his best self artistically and escape the tortures of an alert conscience. His good and tolerant cousin, whom he has injured and severely tried, reads him aright, and declines to condemn him absolutely. Meanwhile, the artist will at times stir something like hatred in the heart of the normal reader, and his attitude towards his son will be hardest of all to forgive. Perhaps Marguerite Bryant would cavil at the notion that the greatest artists have rarely, if ever, been solely such, have usually been the moral victims of temperament. (New York: Duffield & Company, \$1.35 net.)

**MARSH LIGHTS**, by **HELEN HUNTINGTON**, tells of the several will-o'-the-wisps (or should one pluralize it as "wills - o' - the-wisp"?), which misled her fine, young soldier hero. First it was the rare beauty of a young woman who had not enjoyed what we call "early advantages," when we wish to indicate that an enemy, or, alas, even a friend, lacks social background. Again, it was the allurements of downtown New York; and, at length, the charms of a woman not his wife. Mrs. Huntington opens with a fashionable dinner-dance and a double crime—homicide and suicide—all in the first chapter. After this startling introduction, the book goes on somewhat more quietly to its tragic end. It must be admitted that in this novel the author has shown somewhat less than her accustomed ingenuity of invention and delicacy of touch. She makes her people unpleasantly conscious of social distinctions, and she hardly succeeds in her task of indicating the different points of

view which she would have us believe distinguish her characters in their several social grades. There are, however, happy phrases in the narrative, such as that describing the poinsettia in a lady's hair as looking like a penwiper. (New York: Charles Scribner's Sons, \$1.35 net.)

**THE LOST ROAD**, by **RICHARD HARDING DAVIS**, brings together seven stories, the fruit of his travel and observation in many lands. As usual, this old master of the short story shows ingenuity in compassing the unexpected, for few readers will guess the end of any story in the volume, and in several, the dénouement comes as a surprise almost in the last paragraph. Perhaps even Mr. Davis would admit, however, that with years he has lost something of the delicious freshness that was once the distinguishing mark of his style; and it may be added that while he has gained knowledge of men and places he has hardly won for himself a wider intellectual and spiritual horizon. The old vigorous and picturesque touches appear, however, usually in connection with his impressions of foreign landscapes or strange peoples; as, for example, this, in which lives some vivid memory of his Central American experience: "... Everett ... on muleback over trails in the living rock, through mountain torrents that had never known the shadow of a bridge; through swamp and jungle, rode sun-burnt and saddlesore into his inheritance." However, neither bits such as this nor ingeniously clever little inventions to take the reader by surprise can place Mr. Davis as a story-teller beside some of the new men who have toiled while he slept. (New York: Charles Scribner's Sons, \$1.25 net.)

## BIOGRAPHIC "SLICES OF LIFE"

**THE INTIMATE LETTERS OF HESTER PIOZZI AND PENELOPE PENNINGTON, 1788-1821**, edited by **OSWALD G. KNAPP**, reveal Mrs. Piozzi as the brilliant and somewhat wilful friend of Dr. Johnson and Fanny Burney, as she was in her later days, after that "shocking marriage" with the Italian music-master which brought her far more happiness, however, than her union with the cold, selfish, and self-indulgent Thrale had ever done. The Mrs. Piozzi of these letters appears as her real self, the intellectually brilliant, keenly sympathetic, incurably young person. Her eightieth birthday she celebrated by a supper and dance to six hundred persons at Bath, and she herself opened the ball. Part of the correspondence covers the period of the French Revolution, and the editor's notes sufficiently explain the historical references of the letters, without the introduction of too much detail. Many of the literary folk who figure in this correspondence are now utterly forgotten; the amazing thing is that some of them could ever have attracted attention. Although there is a good deal of matter in the letters that can hardly interest men and women of this generation, no one who is acquainted with the



In "The Letters of Hester Piozzi," Queen Charlotte fries the sprats while King George III toasts the muffins for tea



(Continued on page 78)



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## SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS

## WHAT THEY READ

(Continued from page 76)

distinguished company once welcomed by the hospitable Thrales to Streatham—where, by the way a suburban boarding-house is now maintained—will be content to leave Mr. Knapp's book unread. Thirty-two interesting pictures of persons and places illustrate the work. (New York: John Lane Co., \$4.50 net.)

**THE BEAUTIFUL LADY CRAVEN**, by A. M. BROADLEY and LEWIS MELVILLE, presents a carefully reedited and annotated amplification of the original autobiographic memoirs of this famous woman which were published nearly a century ago. The editors have provided an introduction about half as long as the memoirs, and a great number of amazingly interesting illustrations. The result of this work is one more of those notable records of that social life in which England in the eighteenth and early nineteenth centuries was so rich.

Lady Craven was the daughter of one earl and the wife of another. Her repeated infidelities finally separated her from her husband, the Earl of Craven, and she went to the Continent, where she became associated with a nephew of that Admiral Vernon for whom Lawrence Washington named the mansion on the Potomac—now world-famous as the home of George Washington. Less than ten years after leaving England in social disgrace, Lady Craven became the second wife of the Margrave of Anspach, who was a nephew of Frederick the Great, and was related by blood to the British royal family. The margrave had an income of about half a million dollars, and with this and his beautiful and accomplished, new wife he set up a magnificent establishment at Hammersmith.

The children of Lord Craven declined to have anything to do with their mother, and Queen Charlotte would not receive her at court in her character as Margravine of Anspach. The lady herself would not go to court as an English peeress, but she did better; she set up at Hammersmith a court of her own, far more brilliant and agreeable than the dull court over which the consort of George III presided. It is of this court at Hammersmith which the rebellious margravine maintained for many years, and of her life both before and after this time that these fascinating volumes tell.

The original memoirs are admirably written, though inaccurate, but the editors have done what they could to set the autobiographer right where she is wrong; and between introduction and memoirs we have an astonishingly interesting record of much that was greatest and most brilliant in England and on the Continent during the reign of George III and the first half of the reign of his eldest son. As countess and later as margravine Lady Craven saw much that was worth seeing, if a good deal also that was neither important nor edifying. Too much praise can not be given to the intelligence with which the illustrations have been selected and to the care with which they have been reproduced. (New York: John Lane Co., two volumes, \$7.50 net.)

**OUR IRISH THEATRE: A CHAPTER OF AUTOBIOGRAPHY**, by LADY GREGORY, is far more concerned with others than with the titular autobiographer. Indeed, the bits of self-revelation that appear almost as if by accident amid a mass of alien matter will tantalize many a reader, and excite the wish that the woman whose delightfully Irish profile furnishes the frontispiece to this volume had let the Irish theatre go and told us rather about herself. Most of what she has to tell of the Irish theatre will interest those who have seen the Dublin plays and players, but some of the more minute details will hardly be of interest to those who have not. All that is told of John Synge is far less than

most of us would like to know, while the account of "The Playboy of the Western World" and its fortunes on this side the Atlantic is surely a bit too full. Lady Gregory's own impressions of America are delightfully conveyed, and doubtless Connecticut will forgive her for saying that she met several Yale professors at "New Haven in Massachusetts." (New York: G. P. Putnam's Sons, \$1.50 net.)

### CONCERNING SHAKESPEARE

**THE FOOLS OF SHAKESPEARE**, by FREDERICK WARDE, is a capable actor's contribution to the critical literature upon important, but much misunderstood and somewhat neglected dramatic personæ. Mr. Warde rightly declares in his preface that Shakespeare was primarily concerned in making good acting plays; but he goes much too far when he adds that Shakespeare was indifferent to the literary quality of his plays. The introduction to the body of Mr. Warde's book is brightened by a most delightful legend that those unacquainted with will be extremely glad to encounter. Then comes a brief but highly intelligent historical sketch of the stage fool, a sketch greatly increased in value by excerpts from a little-known discussion of fools and clowns by Francis Douce, whose work was published in 1839. Yorick, Touchstone, Feste, Launcelot Gobbo, the grave-diggers of Hamlet, and Launce and Speed are among the fools discussed, each in a chapter. Mr. Warde's method is partly critical, partly anecdotal, and always influenced by the actor's point of view. He has made a book at once entertaining and really valuable. (New York: McBride, Nast and Co., \$1.25 net.)

**THE FACTS ABOUT SHAKESPEARE**, by PROFESSOR WILLIAM ALLAN NEILSON, of Harvard, and PROFESSOR ASHLEY HORACE THORNDIKE, of Columbia, brings together into a small volume of less than three hundred pages about all that is really known of the poet's life and character, and of the order, sources, and noteworthy editions of his plays. In addition to what may be called the history of the man and his work, there are intelligent discussions of the London of Tudor time, the theatre of Shakespeare's day, the Elizabethan drama, the text of the plays, the influence of Shakespeare upon his own and later times, the fluctuations in the popularity of Shakespeare on the stage of the seventeenth, eighteenth, nineteenth, and twentieth centuries, and the singular enchantment of Shakespeare's greatest verse. As to the Baconian theory, it is dismissed as a manifest absurdity. The book would have had greater critical value had the scope of the authors' plan permitted them to give a chapter or so to the careful consideration of the greatest plays in each so-called "group," giving their absolute literary merit and their acting quality. Hints that the authors let fall here and there seem to show that they might have had something valuable to say on these subjects. Their book must stand, however, as a highly valuable *vade-mecum* for the intelligent reader of Shakespeare. (New York: The Macmillan Co., 60 cents, net.)

**THE SONNETS OF SHAKESPEARE: NEW LIGHT AND OLD EVIDENCE**, by THE COUNTESS DE CHAMBRUN, fully justifies itself as a contribution to a fascinating mystery, even though the book may not be finally accepted as its solution. Indeed, the author does not pretend to offer a final solution of all the problems involved in the sonnets. She has done, however, at least four important things: discovered what commentators have hitherto unaccount-

(Continued on page 80)



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V1201—Tunic frock of white crêpe, under section of skirt shown in the new broad Russian corded crêpe, having bands on tunic. Blouse, belt and drop sash of same material. Set-in vest and high ruff of shadow lace. Shown in black and white, green and white, navy and white, blue and white plaids.

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**NARROW TOE  
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the face lie the  
signs of youth or age*

**T**HE under tissues and muscles of the face are like the plastic clay of the sculptor, and are as easily moulded and rounded by the hands of an adept.

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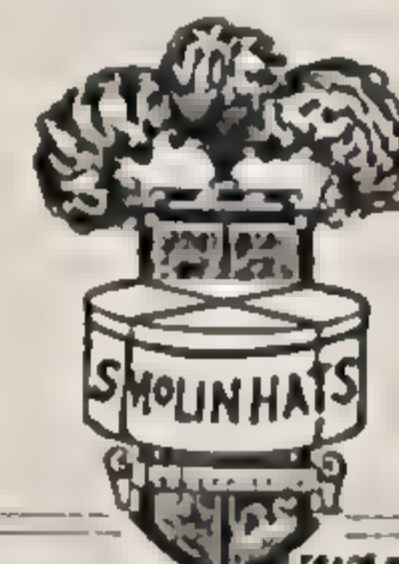
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To Madame Poincaré, handsome, exquisitely gowned, and appreciative of social obligations, Paris looks to restore to the Élysée its rightful brilliancy

## The FIRST LADIES of the LAND of FRANCE

**A**MONG the wives of the several presidents of France there have been a few who were exceptionally qualified to act as the leaders of Paris society, but they came and went without changing the simple habits of the presidential household. Madame Thiers, the wife of the first president, had had wide social experience during the long public career of her illustrious husband. She had been a prominent figure at the royal court during the period when M. Thiers was prime minister under Louis Philippe. The daughter of a rich banker, she possessed a large fortune in her own right, and was a brilliant and accomplished woman. Madame MacMahon, the wife of the Duke of Magenta, who succeeded Thiers in the presidency, was the daughter of the duc de Castries, head of one of the great, noble families of France, and sister of the comtesse de Beaumont, one of the famous beauties of the Empire. Madame MacMahon herself, however, was neither beautiful nor of particularly distinguished appearance, and although a *grande dame* in every sense of the term, she preferred a life of quiet, domestic tranquillity.

Madame Grévy led a life of the utmost retirement. Madame Carnot, née Dupont-White, was a member of a family of important bankers and large landed proprietors. A woman of simple tastes, she performed the duties devolving upon her with quiet dignity, but manifested a disinclination for society.

### THE ADVENT OF THE CASIMIR-PERIERS

With the advent of Monsieur Casimir-Perier, Paris expected to see the presidency become the brilliant social center of the metropolis, for both the President and his wife were conspicuous members of the *haut monde*. The Periers were a very rich and distinguished family in Dauphiné before the Revolution leveled all classes of society, and it was in their château that the first reunion of the representatives of the provinces of the south

and southeast of France, at which was drawn up the memorial that ultimately became the constitution of 1789, was held. The grandfather of the President was a minister of state under Louis Philippe. Madame Casimir-Perier was of very distinguished birth, and was allied by marriage to many of the families of the oldest nobility of France. It was expected that her high social position and her charming personality would attract to the presidential palace the most exclusive aristocracy of the Faubourg St. Germain. But before the new tenants of the Élysée had been installed there for more than a few months, an episode occurred that precipitated the President's resignation of his office.

Upon the retirement of the Casimir-Periers, came a family of more modest origin, the Faures. That important social entertainments were not more frequent during their term of office, was probably due less to the President than to Madame Félix Faure, who evinced a marked disinclination for such functions.

### THE LOUBET RÉGIME

President and Madame Loubet won for themselves general esteem during the seven years that they remained at the Élysée. Whatever official duty devolved upon either of them they performed with tact and dignity.

Madame Loubet was a most charming hostess, and on the occasions when she received the Emperor and Empress of Russia as guests of the nation in Paris, and in the royal château at Compiègne, she made a most favorable impression upon her imperial visitors. Yet neither M. Loubet nor his wife entertained upon an elaborate scale.

The same thing was true of their successors, President and Madame Fallières. Perhaps once or twice every season they received the diplomatic corps and official personages of the capital, but it was rare indeed, during the Fallières administration that the historic palace opened its

(Continued on page 88)



*These Vogue Patterns call for Quaker Laces as part of the material to be used*



2465

This charming dancing frock requires only  $\frac{7}{8}$  of a yard of 42-inch material for the waist and 1 yard of 36-inch material for the two-piece waist lining. Two and one-quarter yards of 26-inch Quaker Lace No. 13589 is required for the overdrapery, and  $\frac{1}{4}$  of a yard of 18-inch allover Quaker Lace No. 821 for the vest effect. Three yards of 9-inch ribbon is required for the girdle and sash and two tassels. The waist pattern is cut in seven pieces. Sizes 34 to 40 inches bust measure. Price 50 cents.

2466

This model requires  $3\frac{1}{4}$  yards of 42-inch material,  $2\frac{1}{8}$  yards of 18-inch Quaker Lace Flouncing No. 13587 for the bottom tunic, and 2 yards of 12-inch Quaker Lace No. 13586 for the top tunic. The skirt pattern is cut in six pieces. Sizes 24 to 30 inches waist measure. Price 50 cents.

**I**F your dealer does not happen to have the particular numbers mentioned in the descriptions below, you can easily select from his showing of Quaker Laces other Quaker designs which will be just as suitable for these patterns.

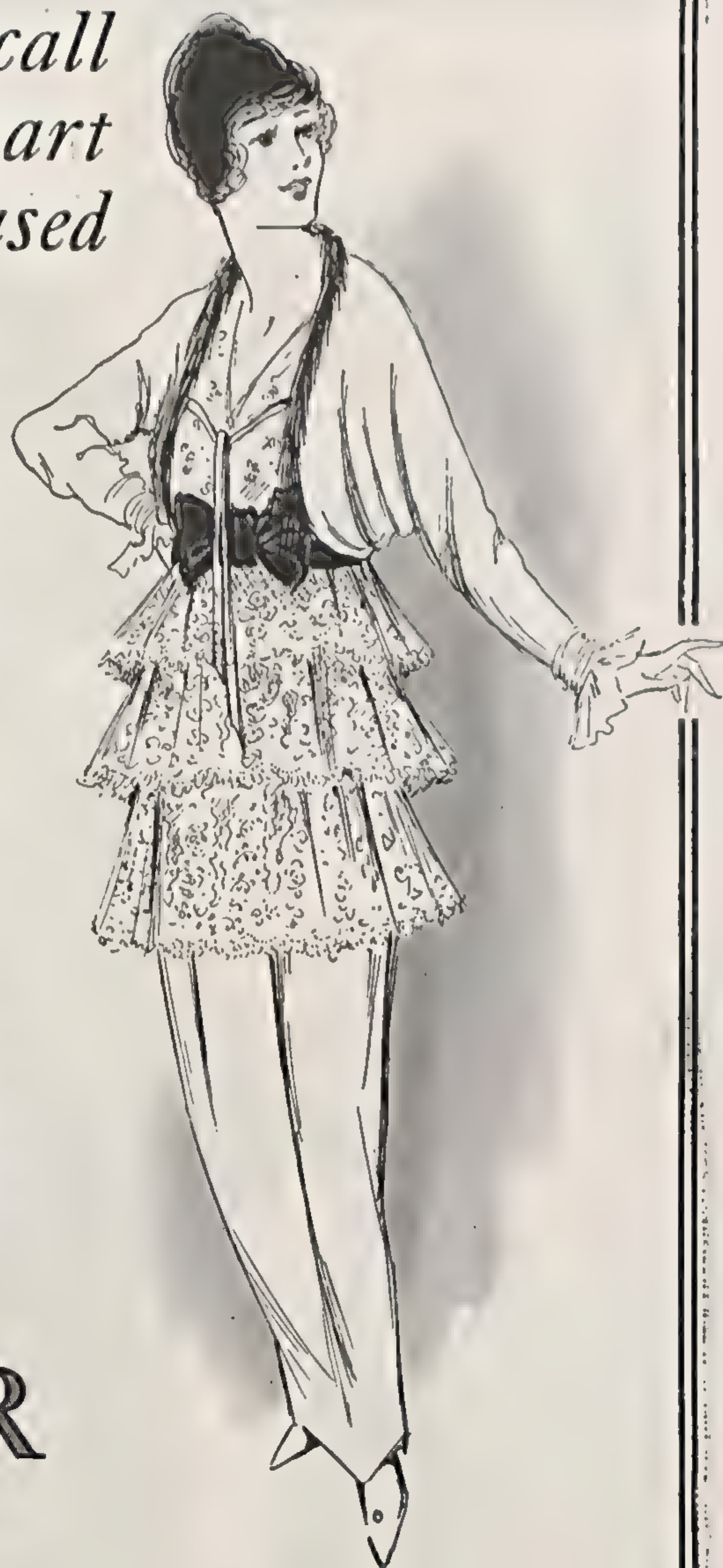
But be sure the lace is Quaker.

No laces made can surpass Quaker Laces for Spring, 1914, in beauty and originality of design, in finish and in enduring quality. They are not sold by mail. We cannot send samples, but will gladly send you "The Quaker Lace Book for 1914" free on request.

## QUAKER LACES



When buying laces, look for the Quaker Head on the blue card. The lace shown here is Quaker Lace No. 12786.



2467

The latest tendency in fashions is shown in this model which requires  $1\frac{3}{4}$  yards of Quaker Lace No. 821, 18 inches wide for the under-waist; 1 yard of 36-inch-wide silk or satin for the two-piece lining, and  $1\frac{1}{4}$  yards of chiffon 44 inches wide for the bolero waist, which is bordered with  $1\frac{1}{2}$  yards of  $\frac{3}{4}$ -inch fur. Three-quarters of a yard of 36-inch material makes the girdle and bow, and 1 yard of Quaker Lace  $2\frac{1}{2}$  inches wide is needed for the sleeve frills. Waist pattern in nine pieces. Sizes 34 to 40 bust measure for 50 cents.

2468

The skirt requires  $2\frac{5}{8}$  yards of 36-inch-wide material, and for the tunics, Quaker Lace,  $1\frac{5}{8}$  yards No. 14186,  $7\frac{1}{2}$  inches wide; for top ruffle,  $1\frac{3}{4}$  yards No. 14187, 12 inches wide, for center ruffle, and  $1\frac{7}{8}$  yards Quaker Lace flouncing 18 inches wide for the bottom ruffle. Skirt pattern is cut in four pieces. Sizes 24 to 30 inches waist measure. Price 50 cents.

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*Makers of Quaker Laces, Quaker Lace Curtains and Quaker Craft-Lace.*





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AND GOODMAN**  
32 W. 32<sup>ND</sup> ST. NEW YORK.

"Thé Dansant" wrap—flared black satin with contrasting top. Paris' latest craze. \$95.

## FEMINISM at the BAR

(Continued from page 31)

Gabler; though it may be also worth remembering that the greatest Woman of the world, whom generations call blessed, found the fulfilment of her greatness there. There are always a few women unfit for the home, and a very few better fitted for something else; and there are always a great many women who do not find homes to fit them. Some of these are literally outside the home; others are just as truly outside the home, in the sense that their families do not employ their ability nor satisfy their ambition. Now, to say that this is their misfortune, and that they ought to be in the home, may or may not be true; but it is certainly futile. They are not, and nobody has suggested any means of putting them there. And the matter is further complicated by the womanly instinct for glorifying the inevitable. A man in an outrageous position naturally growls; a woman in like case generally feels it a point of honor to protest that she never was so happy in her life. You can not deny her right of choice; but you may be puzzled to discover what she really chooses.

The saying that a woman's place is in the home contains this much unquestionable truth: that the average woman, given a fair chance, can make and keep a home; that she can do no other thing better; and that no better thing is being done. Most women are still doing so, and most men believe that nothing more can decently be demanded of them. But Feminism does demand something more. Feminism flatly declares that the modern home neither is nor ought to be large enough for the modern woman, still less for the woman of the future; that she should pursue outside the home her own public or personal career as freely as a man; or that, in case the two conflict, she should choose between them as freely.

### CANDIDATES FOR MARTYRDOM

Here again a plain question is clouded by the answer of an easy phrase: that Feminism is unfeminine. And here again the confusion lies in one of those words which imply rather than define. The charge is commonly made against the militants; but surely the truth ought to be obvious to any one that the militant outbreaks are formidable only and entirely by virtue of their femininity. If these demonstrations were the work of male rioters, we should smite a few heads and write a few headlines, and go home to dinner. The one disquieting point is that these things are done by women; we feel vaguely that something must be wrong for women to break windows like men. But as a matter of fact, they do not do it in the least like men. A man breaks windows as a symbol and a substitute for breaking skulls, the militants are careful to break only windows. They organize armies armed with rubber clubs; they pour acid upon golf greens and into letter-boxes; they explode bombs in safe places, and burn unoccupied buildings; one throws herself under the feet of a racehorse, that her blood may shriek to heaven in the red print of the journals. And when they succeed in provoking the penalties provided in such cases for men, they cry out in triumph upon the unchivalry of treating women so, and starve themselves as a reproach to their opponents. The womanliness of all this must be apparent to every one who has ever seen an angry woman. For a man fights to compel the body, a woman to subdue the soul: the one to conquer, the other to disarm. That is why against her his force is not merely vain, but becomes her own most deadly weapon. He can knock her down; but she will make him repent it, of which fact both are thoroughly aware, so that her first natural

act of aggression is to offer her cheek to the smiter. Every man in anger is a potential tyrant, and every woman that more fearful thing, a candidate for martyrdom.

Now, this practical illustration helps to point the meaning of the term. Feminine, of course, means somehow like a woman, conformable to the traditional ideal of womanhood, which ideal most of us imagine quite clearly, but seldom trouble to describe. That is why the word remains suggestive though indefinite. It suggests antithesis at once; but a certain curious kind of antithesis. A woman is afraid of a mouse, and a man is afraid of a joke; but to be afraid of pain is unmanly without being feminine, and unwomanly without being masculine. We talk of man's courage and woman's purity; yet there was nothing masculine about the courage of Joan, nothing feminine in the purity of Jesus. Only the virtue of the man must be untainted by timidity, and the woman's heroism be tinged with no untenderness. And there is the root of the matter: the traditional ideal of sex is an ideal of unlikeness, but of an unlikeness that mutually fulfils and completes humanity—not the difference of black and white, but the difference of a lock and key. The woman and the man are to be unlike so far as each may supply the other's incompleteness. Feminine means unmasculine but not unmanly. And here is a clear conflict between Feminism and tradition; for the feminist ideal is that the two sexes should fulfil each other not like a lock and key, by their difference, but by corresponding like a pair of shoes. They are to be alike for the sake of contrast; a relation not of complement but of symmetry. We have always wanted a woman to fit man's imperfection, to be right where he is wrong; Feminism wants her to be right where he is left. We do not here say that the traditional ideal is better; we say that it is traditional. We do not say that Feminism is unfeminine; we say that Feminism dissents from the generally accepted view of what is feminine, and claims an equal right with tradition to decide what the feminine ideal shall be. And if the present man does not care for the new ideal of woman, why that ideal includes a new kind of man who will.

### THE FLATTERY OF IMITATION

And this helps to explain the somewhat curious fact that Feminism, especially among feminists, insistently takes on the character of a struggle between the sexes, a rebellion of women against men. There is just one point upon which Feminism may logically be said to be at issue with men, and that is the incidental question of Suffrage. If women are to vote, men must vote to let them do so. Yet even here, the men who may oppose must decide: and the suffragette performs to admiration the impolitic feat of turning a judge into a defendant. On the face of it, the feminist ideal would seem rather a compliment to men. There is a platitude about imitation being flattery. But the men do not, as a rule, appear flattered. Of course, the real trouble is the opposition of ideals above explained; for men in general hold by the traditional ideal of womanhood as against the feminist innovation. That, however, is only the beginning. According to feminists, it is not only that men oppose the advancement of woman; it is their fault that women have so far to advance. Man may well prefer the traditional femininity; for he made the tradition, which tradition they deem responsible for all those immemorial woes of woman which their movement will remove. The ideal of difference is an ideal

(Continued on page 86)



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London cut slipper for walking, trimmed with steel buckles. In black satin, patent leather, bronze or black russia. Has a two inch Cuban LXV covered heel. Price from \$7.50.



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*Dean's*  
628 Fifth Ave.  
New York  
Established in 1839

## FEMINISM at the BAR

(Continued from page 84)

of inferiority. Women suffer from the evil in the world; men made and make the world what it is; therefore women must rebel against men. Men (they say) have from the primeval dawn of humanity kept women subservient to themselves, the drudges of their work and the playthings of their pleasure; it is only now that women have so far groped upward out of ignorance and weakness as to revolt against repression. And the present controversy is a sexual war of independence. A certain primitive legend charges a woman with the Fall of Man. Feminism reverses the charge, by accusing men of the Subjection of Woman.

### WHO PUT WOMAN WHERE SHE IS?

This historical dogma is so deeply rooted in the minds of many feminists that to question it appears to them absurd and almost blasphemous. But it must be questioned, nevertheless. Undoubtedly women have had a hard time in this world; in many states of society (as in our own) they have had a harder time than men; and since men have been always physically, and sometimes mentally, the stronger, it seems quite reasonable to imagine the women subservient to the men. It is very natural to think of men as giving women the worse and baser share in the business of life. That the stronger subjects the weaker is sound, general history. The trouble is that in this particular case there is not one particle of historical or even legendary evidence to support it. That evidence has been demanded for some years, ever since Feminism became popular. None of it has yet been produced. You can not find any record of such a case. What you can and do find is the record of woman occupying an unfair or inferior position, as in the case of the odalisque in the harem or the squaw laboring in the field; but history does not record who put her there. It may have been Man or God or Evolution or Altruism or her own error. But certainly men make the laws which women must obey? It may be answered that no special advance of women is reported under Cleopatra or Catherine or Elizabeth; or that women prefer a master to a mistress.

### "BUT THE WOMAN RULES THE MAN"

But the real answer is that in so far as men make the laws, women make the conventions; which are at once more intimate and more relentless. Law itself is only codified convention; and only a part of convention can be thus codified. The actual force of all government is the common will of the community; and to deny women a share in this is to deny that power behind the throne which history monotonously reaffirms. History, from the earliest legend to the latest headline, is full not of the influence merely, but of the dominant influence of women upon society. And when we examine the facts instead of accepting modern superstitions, the reason becomes clear. Suppose we begin by employing our superior force to oppress the woman nearest at hand; next observe how triumphantly physical coercion has subdued the militants; then consider why, in communities where the masculine superiority is exaggerated by overwhelming numbers, the women are not subjugated but exalted.

The physical power of the man is indeed a fact; it is met and neutralized by that equally obvious and practical fact, the moral power of the woman. He has the stronger hand, and sometimes the stronger head; she has the stronger heart. There are individual tyrannies on both sides, of course: some men beat their wives, and some women browbeat their husbands; but any general con-

flict of the sexes simply dissolves before their mutual demand and desire, of which the man is more acutely conscious. You can not rebel against your own; you can not have warfare between persons who care more for each other's good-will than for their own well-being; you can not subjugate a stronger soul. Now, in this view there is clearly nothing contradictory to the principle of Feminism: that women are in their way as strong as men is no logical reason why in many ways they should not be more like men. But Feminism does oppose it. Rather than admit that sex makes nonsense of sex-rivalry, feminists will deny that women are morally superior, or even morally equal to men. Rather than give up the dogma of the subjection of woman, they will maintain that men not merely make the laws and the conventions, but the very myths and traditions of the race.

### THE WAR OF THE SEXES

For so much unnecessary and passionate opposition there must certainly be a cause: people may quarrel beyond reason, but never without a grievance. And the grievance which arouses in Feminism its rival and rebellious spirit is not far to seek: it is a patent and peculiar flaw in our present civilization. We have here and now a notable and increasing number of women subjected, not indeed by men, but to men; unrepresented either in the letter of our laws or in the spirit of our conventions; unexpressed in the common will; whose protest is heard, and of right ought to be. That women, who must necessarily bear an equal part of the burden of life, should have an equal voice as to how that burden shall be borne, is obviously right, and the want of it an evident injustice.

But in our own society this equality is peculiarly restricted: some women enjoy it almost fully, others not at all. Grant for the moment that in the family as a social unit men and women share alike. The family, we will say, votes as one; but the many men outside the family vote also each as one, and the many women outside the family do not vote at all. Now extend this view to cover those women who are technically in the home but not freely and truly at home there, and you have the actual situation at a glance. We need not ask whether the normal woman in the home is the social and economic equal of the man; these women certainly are not. We need not assume that the modern woman is too large for the home; for her we have made the home too small. The present unrest may mean that never until now have women expressed their natural demand; the simplest explanation is that never before have so many women been so unnaturally placed. There are just two imaginable ways of restoring equal power to these disfranchised women. One is to put them back into the home: this Feminism declares to be neither possible nor desirable. The other is Votes for Women.

Here is cause enough for the feminist insistence upon revolt and upon the idea of subjection. For the Suffrage question really is an issue between the sexes. The present disfranchisement is either a part of the historical subjection of woman or it is an argument against Feminism itself. Women have always been without votes; whether they have therefore been subservient to men involves the whole central principle of Feminism; for it depends upon whether women are most equal to men by exercising the same powers or different powers. Tradition makes that equality a contrast: Feminism makes it an identity, putting its own construction upon

(Continued on page 88)

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SELMA'S RUSSIAN SCALP TONIC, a blend of rare Oriental Oils, Vegetable Herbs and Steeped Peppers—non-greasy, so harmless it may be used on children. Bottles, 45c, 65c and \$1.00

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SELMA'S RUSSIAN PINE SHAMPOO, a perfect cleanser—leaves the hair soft and glossy. An entrancing odor of the natural pine. Bottles, 25c and 50c.

These preparations are made from Russian formulas in use in that country for over a century. They have been used exclusively since 1900 by my private patrons because they accomplished the right results.

Look for my photograph on label—no connection with any other manufacturer.

For sale by leading department stores, Riker-Hegeman Drug Stores, or at my laboratory.

MADE AND GUARANTEED BY  
SELMA J. SOTHERLUND (Of Russia)  
Face and Hair Specialist  
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Established 1900



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## Papier Poudre "Lehcaresor"

is a delightful accessory to

### "Miladi's Toilet"

A leaf from this little book of delicately perfumed toilet powder, spread on soft especially prepared paper, passed over the face or hands with a gentle pressure removes all dust and grease, leaving a soft bloom and a refreshing feeling to the skin.

Made in two sizes, to fit the Purse, and four shades—White, Rose, Rachel and Sunburn Tint  
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Other productions of famous foreign perfumers

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### Rouge Framboise

is a delicately perfumed rouge adapted to give the "ruddy glow of robust health"—the latest creation of Dorin of Paris—originator of the famous "La Dorine," "Rouge Brunette," etc.

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Fancy boxes in many styles with mirror  
From 75c to \$1.00

### Brocard's "Milaja"

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is a Russian perfume prepared by the famous Societe Brocard of Moscow. It has a particularly delicate and lasting fragrance and may be had in Extract, Eau de Toilette, Poudre de Riz and a very fine quality of Toilet Soap at the leading druggists and department stores everywhere at moderate prices. All our importations are

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### "NULLOS"

### Bridge Score Pad?

(Illustrated Below)

Printed in colors, with the latest rules, including the new declaration, "Nullos"; it will be gladly sent to anyone on receipt of 10 cents in stamps or coin, to cover the cost of mailing.

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he wants me to smile twenty years from now as easily as I do today, and that means keeping my teeth sound and white. That's why he got me to use *Pebeco*.

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### Send for Free Ten-day Trial Tube and Acid Test Papers

They will show whether you, too, have "Acid-Mouth," and how *Pebeco* counteracts it.

*Pebeco* originated in the hygienic laboratories of P. Beiersdorf & Co., Hamburg, Germany, and is sold everywhere in extra large size tubes. As only  $\frac{1}{3}$  of a brushful is used at a time, *Pebeco* saves money as well as teeth

## LEHN & FINK

*Manufacturing Chemists*

162 WILLIAM STREET NEW YORK

Producers of Lehn & Fink's Talcum

## THE FIRST LADIES of the LAND of FRANCE

(Continued from page 82)

doors to metropolitan society. The chief entertaining by the President and his wife consisted of the giving of shooting parties in the preserves of Rambouillet.

### A WISHED-FOR SPLENDOR

Unlike most of his predecessors, President Poincaré is not a hunter. He is frequently the host, however, at Rambouillet, the suburban residence of the French presidents in the enormous forest of which the pheasants and hares are more plentiful than anywhere else in France. It is at their superb home in Paris that the Poincarés will spend the greater part of every year, and the long sweep of sumptuous salons and the vast gardens adjoining the palace, will doubtless witness more brilliant entertainments under the auspices of this President and his gracious wife than the Élysée has known in nearly half a century.

Odd as it may seem, it is the great mass of the people who look forward most joyfully to the change. The *petite bourgeoisie*, the shopkeepers, the modest employees, and the working classes are all fervent republicans, but they bear one grudge against the republic, which is of long standing; they resent the fact that, in more than forty years of democratic régime, no president's wife has ever made the slightest attempt to revive the social glories of Paris, which, in their supreme refulgence, came to a sudden end with the fall of the Empire. In the days of the Empress Eugénie, Paris was the center of the social universe, and the gaieties that continually pervaded the fashionable world brought prosperity to the tradespeople, and extended benefits to all classes.

The populace regrets the old-time social éclat for still another reason besides the loss to local commerce. The average

Parisian has an instinctive fondness for every form of pomp and panoply, and would hail President and Madame Poincaré with delight if, attended by a troop of cuirassiers, they rode out in the Champs Élysées every afternoon in a great state chariot, bowing right and left, as the Empress Eugénie used to do. Neither the new chief of state nor his attractive wife will inaugurate any such extraordinary innovation as this, although it is possible that the coming season will witness brilliant official fêtes.

### MADAME POINCARÉ AS A HOSTESS

President and Madame Poincaré both possess the qualities that Paris deems essential in persons of their exalted station. They are young, singularly amiable, of a most attractive suavity of manner, accustomed to the ways of the fashionable world, very hospitable, and imbued with a thorough appreciation of their social obligations. Madame Poincaré, moreover, is a handsome woman, who dresses exquisitely—and that counts for much in the good-will of the Parisian public.

The death of the President's mother, shortly after he entered upon his term of office, prevented any extensive entertaining last season, so that this winter has practically witnessed the social launching of the new hosts of the executive residence. Besides the strictly official functions consequent upon the visits of reigning sovereigns, chiefs of state, or other illustrious personages, several big balls will probably be given, and a number of similar entertainments on a smaller scale. During the spring, a series of garden-parties will be given in the superb grounds attached to the historic palace that is the official home of the presidents of France.

## FEMINISM at the BAR

(Continued from page 86)

the facts. The plainly unfair position of the modern industrial woman Feminism regards not as the consequence of a mistake, but as the penalty of progress: the new decay of chivalry, the substitution of the Comrade for the Lady: the new unrest and recrimination, not as symptoms of modern disease but as evidences of enlightenment, a young revolt against an ancient wrong.

Logically, Suffrage is but an incident in Feminism, the application of the principle to the relief of a particular evil. Historically, it may not unreasonably be suspected of being the parent of Feminism. It is conceivable that the grievance of dissociated women, denied political relief, may have spread backward through society to raise a general principle of protest, as a stream balked in its channel sets back across the fields. This at any rate we shall find out if we adopt Suffrage; for either the vote will be the first great step in the fulfilment of Feminism, or it will prove its death-blow. It will transform the protest into action, or drain it of its force. And there is this much to be said for the feminist version of disfranchisement: that if Feminism has not proved its interpretation, neither does tradition suggest a remedy.

Feminism, therefore, considered as a movement for the general betterment of women in the world, is not a controversy at all; for there can be no controversy where nobody opposes. Considered as a complaint against the natural pains and labors of life, or against the present limitations of our power to relieve these, it is still no controversy; for you can not argue with evolution. It is not logically the rebellion of woman against man, her revolt against the subjection which his superior force has imposed upon her; for he has no such superiority. But it is practically rebellious, because the modern dissociation of women must be the fault of either Feminism or tradition. The importance and increase of this unrepresented class is not a question: it is an historical fact. That their position is unjust is not a question: it is a fact of morals. There are, therefore, just two questions at issue in the controversy: the question of ideals and the question of suffrage. In general, ought men and women to be equal by contrast or by resemblance? And in particular, can the women now deprived of equal social power be best restored thereto by the vote? That is what we all have to decide. And it is time for us to decide it.





# Advanced Spring Styles

These two models from our early spring importation give an idea of the exclusive styles carried by this house.

Every steamer brings us new creations from the great Paris houses. If you cannot come in person write to us telling approximately what you care to pay and the material and style of gown desired, and we will gladly send you sketches and descriptions.

Jacket of black chiffon taffeta, with belt of blue moire faille silk. The hip skirt and cuffs are lined with the blue moire. The collar is made of the taffeta with lace jabot. Skirt is shirred on to a deep yoke. Sash looped and hanging in back. Price \$125.

Jacket combination of brown golfine and lighter shade of chiffon taffeta, fastening with embroidered oriental ornament. Butterfly bow and fancy buckle. Skirt of brown golfine with draped yoke of chiffon taffeta finished with oriental embroidery and silk fringe. Price \$135.

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CUSTOM-MADE

Tricots permitting freedom for the dance; dress corsets giving graceful lines; corsets for riding and outdoor sports; others.

Created and Fitted under the  
Personal Supervision of

MME. J. SCHWARTZ

11 EAST 47<sup>th</sup> ST. NEW YORK

## THE MELTING POT of PERFUMES

(Continued from page 59)

tripping gaily up and down the steps which wind from terrace to terrace. Almost all were appropriately women and girls of the lively brunette, Provençal or Niçois type, with but a sprinkling of the swarthy, lithe men of the country for the heavy work of the fields and work-rooms. The women and girls wore flowing head-kerchiefs and, as a double protection against the blazing sun of the Midi, flapping straw hats of the pancake variety, sometimes coquettishly tipped with velvet bows. Little, bizarre colored, ruffled aprons and a fichu crossed on their shoulders added to the picturesqueness of their costumes. They carried great baskets swung on their arms, and into these they snipped off the bloom.

The flower girls would turn and smile at us with a "bonjour" in pleasant, country fashion as they stood waist-deep in the gardens of tuberose that swayed on their long stalks like ivory wands and cloyed the air with a fragrance almost somnolent in its effect. In fields of roses, deep red, and of the same genus as those of Persia and Bulgaria from which are produced the prized attars of the east, the pickers were as busy as the bees which competed with them. The attar of roses which is made at Grasse is in no way inferior to that of the famed Rummelian rose gardens.

The flower girls, dotted about in the violet beds under the gnarled, old olive trees, might have been posing for one of Fragonard's conceits. Fragonard was born in this old town of Grasse, and it was here that he painted for that versatile and fascinating art patron, Madame du Barry, the series of famous panels which are now in the collection of the late Pierpont Morgan.

The perfume-makers of Grasse guard most jealously the secrets of their guild which have been handed down through the tradition of their establishments, few of which will allow the visitor to penetrate freely the mysteries of the process of manufacture. But we were fortunate in having brought with us an introduction which gave us the entrée to one of these distilleries, where the manager amiably delegated a cicerone to take us the round of the extensive establishment—prosaic and businesslike to the last degree.

### SECRETS OF THE GUILD

Our cicerone, a woman in a neat black gown and a white apron, first led us into the distilling hall, where the fragrant masses of blooms were being shoveled about as unsentimentally as if they were shavings. They were thrown into great vats, there to be distilled and their essence collected in liquid form. Though the processes are as varied as the flowers, it is primarily the essential oil which is to be obtained. We moved on to the next room where, ranged along both its sides, were batteries of copper caldrons, each being stirred by lusty-armed young

women in the picturesque dress of the country. In these seething kettles the delicate, distilled essence of the blossoms was being boiled up with pork fat!

"Yes," said our guide, "nothing has been found better than lard to hold the elusive perfume and keep it from evaporating. It must, of course, be of the best quality, so we raise our own pigs as well as flowers in order to secure the perfection of our products." As she spoke she threw open the door of an adjoining room where hung the flanks of pork which were being stripped of all their flaky white and being ground up in what resembled a huge sausage machine.

Then we passed into the churning room, where the perfume-impregnated fat was dissolved and refined by alcohol, and the resulting liquid was decanted into great globes and demijohns of glass called *bonbonnes*, ultimately to be extended with other spirits or water, according to the strength and quality required. Now are made the delicate and elusive blends—the attars. It is a curious fact that this attar or extract scarcely resembles at all the actual odor of the original flower.

To procure the real odor of any variety of flower requires a combination of the essences of other flowers, a blend which is only obtained after a tedious and complicated process. Moreover, each odor requires a different method of procedure. It is something of an art to be a composer of a fugue in perfumes. The rose, for example, has, in its essence, nothing of the rose odor; it is the lily which has a rose scent when distilled. So lily, orange blossom, rose, and jonquil come to their rightful perfume only with the help of the essences of other blossoms.

### THE DESTINY OF THE FLOWERS

We went on to the packing rooms, where we saw perfumes in bulk being prepared for crating and shipping to the farthest ends of the earth, for the output of Grasse is mostly wholesale, and every country claims its quota. The trade of this little mountain town with the outside world is enormous. Gallons and hogsheds of perfume in the crude go to Paris, there to be encased in the finest of cut glass, coffered in boxes and cartons of the costliest materials, and decorated by artists. Under the names of the great Parisian perfumers these bottles go forth here, there, and everywhere—to America in quantities that bring, in one year, returns of a million and a half dollars.

The tour of inspection over, we lunched at one of the big hotels, and then with our motor laden with flowers and the floor of the tonneau bestrewn with odorous souvenirs of the factories, we ran quickly down again through the plain to Cannes, then in the height of its season's gaieties, and brought up before the porte-cochère of the mammoth Carleton Hotel just in time for the brilliant tea-hour in its great hall. BLANCHE McMANUS



A map that pictures the path of flowers



# Leonard's

Everything in Women's Apparel. Beautiful styles in great variety. All made on the premises. Special Models for Southern wear as well as

EARLY  
SPRING  
MODELS

now  
displayed

The  
Coming  
Generation

Mme. Leonard's Self-Adjustable Maternity Apparel renders unnecessary the retirement of the prospective mother. She may attend the theatre and other functions without sacrifice of comfort or compromise with fashion.

No. 847. Advanced Spring Model of soft chiffon tulle. Girdle and folds of contrasting shades. Trimmed with fine imported lace. Made in all leading shades and materials. \$32.50

Catalog V and order blanks sent out of town upon request

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The only corset of this kind made for its own purpose. Can be worn at any time. Insures ease and comfort, — allows one to dress as usual and preserve a normal appearance. Simple and exclusive system of enlargement.

PRICES  
FROM \$5.00 TO \$18.00

Call at my parlors or

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which will be sent free anywhere in a plain envelope. Rush orders supplied immediately on receipt of present measurements around bust, waist and hips, also height in feet.

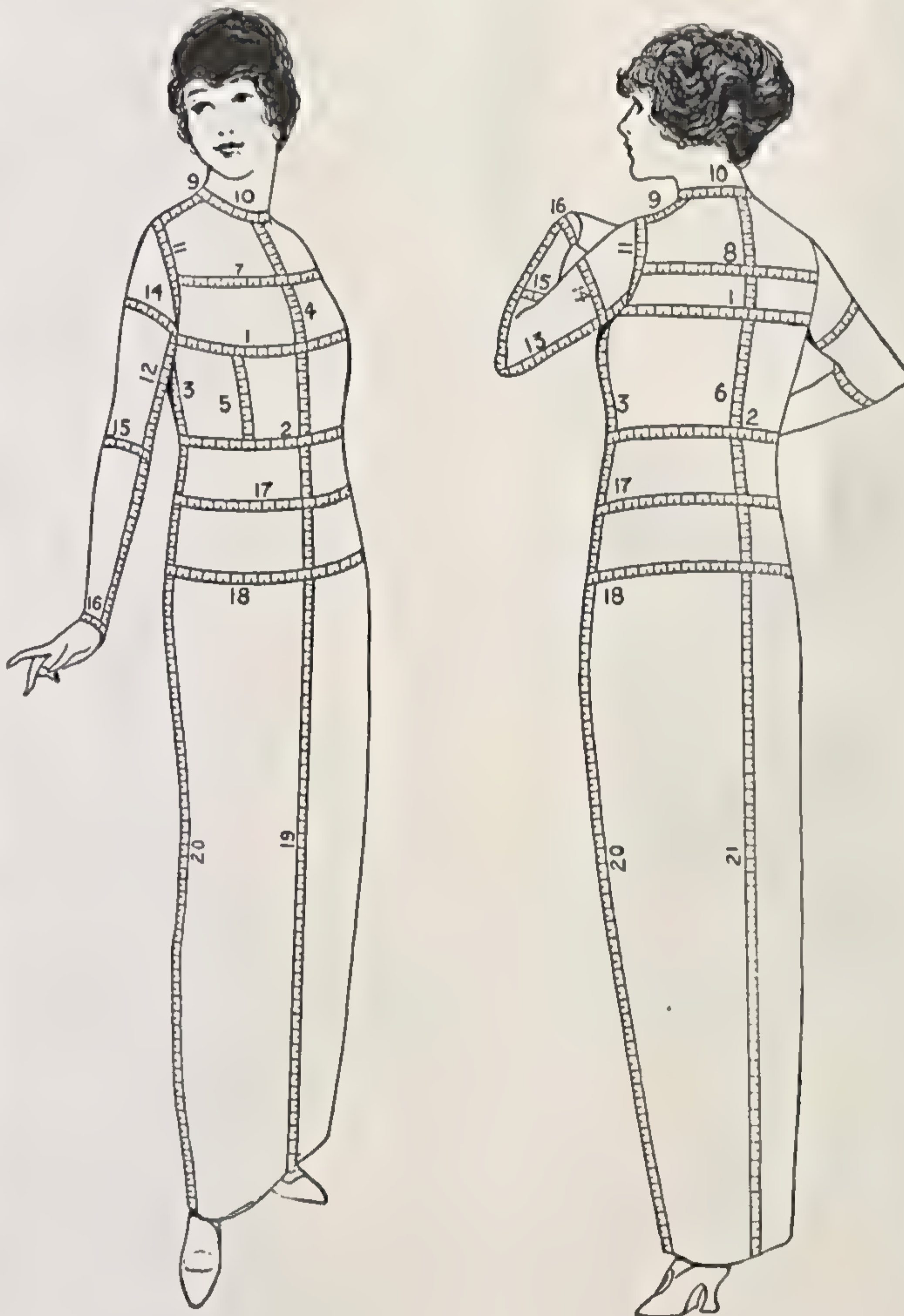
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BERTHE MAY  
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### MEASUREMENTS TO FOLLOW NUMERICALLY

1 .....	11 .....
2 .....	12 .....
3 .....	13 .....
4 .....	14 .....
5 .....	15 .....
6 .....	16 .....
7 .....	17 .....
8 .....	18 .....
9 .....	19 .....
10 .....	20 .....
21 .....	

Prices for these special Cut-to-Individual-Measure Patterns are: Complete costume, \$4; waist, short coat, or skirt, \$2; three-quarter-length garment, \$3. Pattern comes pinned, not flat. Appropriate remittance should accompany order.

The pattern will be cut and pinned together promptly upon receipt of your order; if desired, the Vogue Shopping Service will be glad to purchase for you the materials from which it is to be made. All orders should be sent to the

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Those who are particular about their maid's appearance, buy "La Mode."

They are chic, practical, durable and economical.

Made in mohair, poplin, soisette, alpaca, sateen, chambray, seersucker and percale. Sold by all reliable houses. If by chance they are out of stock, write

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Mention name of dealer when writing.



# WHAT THEY SAY

(Note:—Under the title, "What They Say," Vogue is presenting a department to be devoted to brief comments on people and events of current interest. Such commentaries must, of necessity, be haphazard, but it is only their purpose to give those who have not leisure to read many magazines of information, bits of the most interesting news of the day, not already covered in other departments, and so to round out the personality of Vogue)

**"BABUSHKA, THE BELOVED,"** or as she is officially known, Ekaterina Breshkovskaya, the grandmother of the Russian Revolution has, at the age of seventy-four, made another dash for liberty, and failed to attain it. This is more thrilling than fiction. She has spent about thirty-four years in the mines and dungeons of Siberia, and yet has the spirit of a young reformer; her life has been given to the cause of Russian freedom and she is greatly feared by officialdom. She made good her escape from Siberia a few years ago, and it was at that time that she visited this country and endeared herself to all who saw and heard her. On her return to Russia she was arrested and imprisoned for her utterances in the United States. In spite of American petitions sent from monster mass-meetings, she was returned to hard labor in the Kara mines of Siberia. More recently, she has been in the penal colony of Kirensk away to the north of Lake Baikal, and it was from this place that she almost succeeded in escaping. After five days of flight, through terrible hardships, she was captured, and is now in a dungeon again with her six guards probably reinforced by six more soldiers of the Czar. It would seem that such vigilance might be directed to more sensible efforts than in keeping from the world a noble woman who has passed her threescore years and ten, and who, one of the greatest women of modern times, has justly earned the title "Babushka, the Beloved."

## MINIMUM WAGE FOR WOMEN

Not so long ago minimum wage laws were not even considered as being within the possibility of enactment in this country of practical aims and achievements. They might be all very well for, say, New Zealand, people said, because that country is only a legislative laboratory and laws tested there can at best have only an academic interest elsewhere. But a change has come over the land, and Utopian ideas are being introduced into our own legal codes. This is brought home to us by a recent decision of a circuit court upholding the constitutionality of the Oregon law creating an Industrial Welfare Commission empowered to regulate hours of labor and wages for women. The case will be carried to the Supreme Court of Oregon at once, and it will be subjected to the same searching criticism that attends the operation of most new labor laws. But whatever the fate of this particular bit of Pacific Coast legislation, the fact remains that such laws are finding their way into statute books, and that they will eventually remain, though possibly not in their present form. The history of minimum wage laws in this country is short. Massachusetts led the way in 1912 with an experimental law relating to women and children, and in 1913 similar laws were enacted in eight states, all in the west. Colorado, Minnesota, Nebraska, and Washington have wage commissions which may also fix standards in regard to working conditions. The commissions in California, Oregon, and Wisconsin have, in addition, authority over working hours. In Utah, the minimum wage is specified in the law itself, and thus there is no necessity for a regulating board. These states have

all boldly announced that the welfare of women is a prime consideration, and must take precedence over industrial gain. The new world is now in this respect on an equal footing with Australasia.

## ECONOMIC INDEPENDENCE OF WOMEN

Though many hold that woman's place is the home, a great many women in this country are not permitted to stay there. This does not refer to those who are amusing themselves with *thés dansants* and matinées, and otherwise enjoying a phase of life away from the family abode, but to the veritable army of women who go to business every day, whether they feel like it or not. This army numbers over six million women in all, and a versatile army it is, too. Besides about four million women in industrial pursuits, it includes 200,000 stenographers, 300,000 teachers and professors, 300,000 workers in miscellaneous trades, 800,000 women engaged in agricultural pursuits, and 500,000 women in various professions besides 7,300 physicians and surgeons, 7,400 of the clergy, 2,200 journalists, and 1,000 lawyers. In New York State alone there are about 50,000 factories employing a million and a quarter persons of whom over 300,000 are women. More than half of all the employees in that state are in the city of New York.

## ANOTHER FEATHER IN WOMAN'S CAP

Women are constantly being advanced to positions of trust and importance, as every one knows. A few months ago a woman was for the first time appointed full professor of medicine in a German university. But to Americans generally, a far more significant appointment was that made by the Mayor of New York City when he named Dr. Katharine Bement Davis as Commissioner of Corrections at a salary of \$7,500 a year. The appointment is a triumph of efficiency over politics. Miss Davis is unquestionably fitted for the important position. Both Vassar College and the University of Chicago claim the honor of having trained her in things theoretical, and it must be admitted that they did their work well. But it takes more than the training of the schools to make a Katharine Davis: it takes, in addition, unusual gifts coupled with unusual experience. Miss Davis's organization and management of the State Reformatory for Women at Bedford, New York, has established new standards in corrective institutions. For more than ten years she has dealt most successfully with delinquent young women, and New York City is fortunate, indeed, in procuring the services of such a person.

## CIVIC PRIDE IN FRANCE

France is turning with enthusiasm to the subject of improving city conditions, both social and political, and to further this end Lyons is preparing for an "Exposition of the Modern City." In the exposition all cities of the world are invited to show what they have accomplished in the way of transportation, housing, beautification, hygiene—of everything, in fact, that goes to make the modern city desirable as a home and a working place.



"You Just  
Know She  
Wears Silk  
Hosiery"

## McCallum Silk Hosiery

There's an atmosphere of elegance about the woman who wears McCallum Silk Hosiery that is as unmistakable as it is well bred.

For beauty of weave, richness of fabric and all-around satisfaction it is the only choice for the woman who really cares.

On sale at the best shops everywhere. Send for our handsome booklet, "Through My Lady's Ring."

McCallum Hosiery Company  
Northampton, Mass.



# The Silhouette

The tailored suit or the transparent blouse, both need the brassiere—for the former, a simple style to afford the fitted snugness so necessary for the proper fit of the coat and waistcoat; for the veil-like bodice, a more elaborate creation of delicate lace and embroidery, perhaps even trimmed with broad ribbon and bows.

Select your brassiere with care, for the fit is most essential. If you choose a Warner's you can be sure of the fit, for Warner's Brassieres are designed by experienced corset designers who appreciate what the brassiere must do.

Specify a Warner's and you will find among the varied styles a wealth of beautiful effects as dainty as you care to see.

## Warner's Brassieres

FROM FIFTY CENTS TO FOUR DOLLARS

THE WARNER BROTHERS COMPANY  
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"Smart Styles"

"CHIC"

### Afternoon Frock

Below is illustrated a copy of an original Paquin model that cost \$120 to import into the United States.

We have reproduced this model in the new crepe faille silk, a new and very fashionable fabric.



SEND FOR  
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NOW READY

This afternoon frock is made of exquisite soft crepe faille silk having the latest two tier spiral skirt and smartly draped in the front, in olive green, purple, light and dark copen and navy, taupe, all sizes.

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Exceptional value.

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By simply turning the little wheels, I can adjust the form to every measurement I require."

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You can dress in the height of fashion and yet save money on every dress you make over an Acme Form. It is as great an economy as the sewing machine. There is no difficult adjustment to learn in order to get the various measurements you desire.

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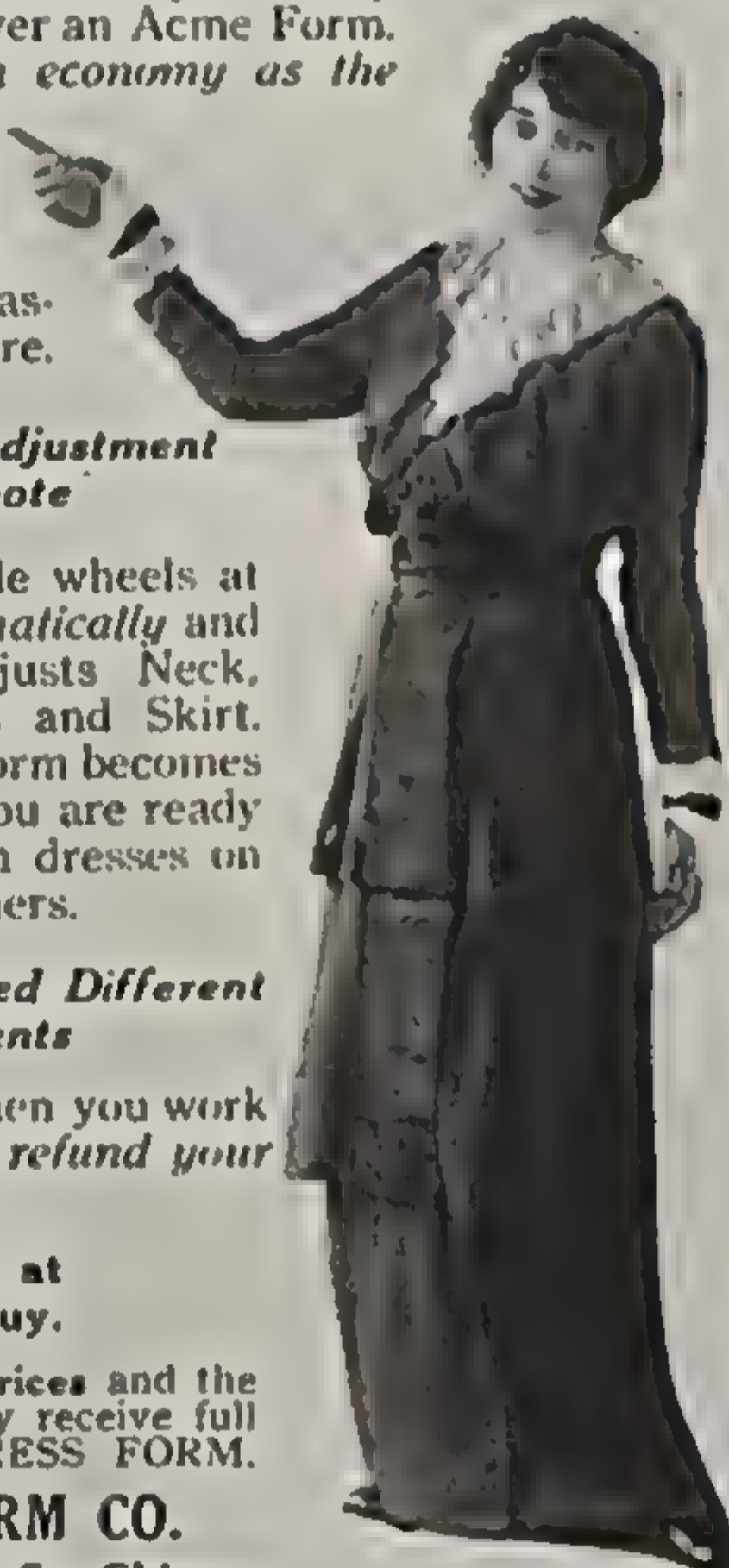
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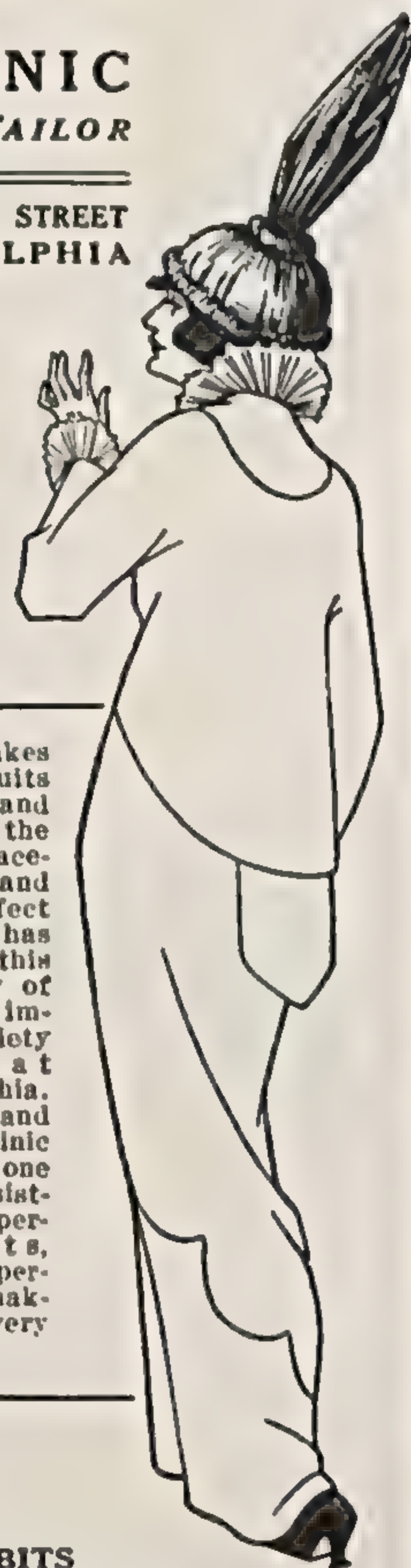
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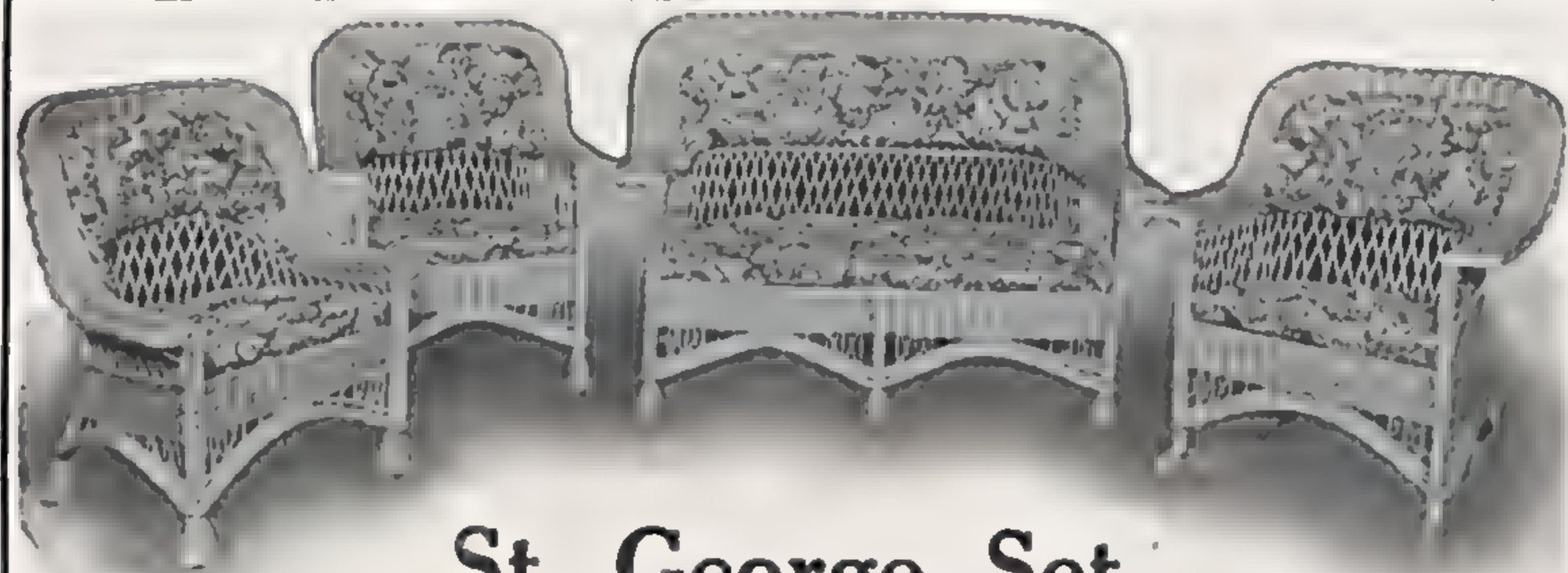
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**MINNET & CO., 368 Lexington Ave., New York**  
Manufacturers of High Grade Willow Furniture Bet. 40th and 41st Sts.

## A CRITIC on the HEARTH

(Continued from page 39)

perhaps, even more interesting than the mantel. The unusual, oriental looking design of palms and rubber plants waving in the apparent breeze adds attractiveness to the fireplace. The mantel itself, with a basket of flowers in the middle, and sheaves of wheat, one at either end, and all of them colored—the basket golden, the wheat silver, and the flowers in their natural hues—is unusually effective. Quite characteristically, the two lighting brackets are hung right in the midst of the wall decoration—a very bad fault, this.

It was less usual in Colonial times to have mirrors in the mantels than it be-



A modern fireplace framed in a mantel decorated in the classic manner of the late eighteenth century. Hessian mercenaries are the andirons

in Salem, Massachusetts, which was built in 1782. Over a very good, marble-faced fireplace is a well-proportioned mirror—interesting but scarcely pleasing, for the decoration of the mirror clashes with that of the mantel which it partly overlaps. Nearly all of the Colonial mantels attract the attention of the average observer by the classic character of their design. They were all strongly influenced by the English or French architecture of the period, yet they possess certain variations from the original types which make them distinctive, and which justify one in calling the Colonial a separate style.

### MODERN BLUNDERS

A regrettable use of modern brick is shown in the fireplace photographed first on this page, the frame of which dates back to 1780, although the mahogany band on the shelf is certainly of recent date. The queer little andirons represent Hessian soldiers who fought against the United States in the Revolution, for the Colonists said they would "roast those Hessians," and they did.

Under the Victorian influence the mirror was used above the fireplace, and like most Victorian styles was architecturally displeasing

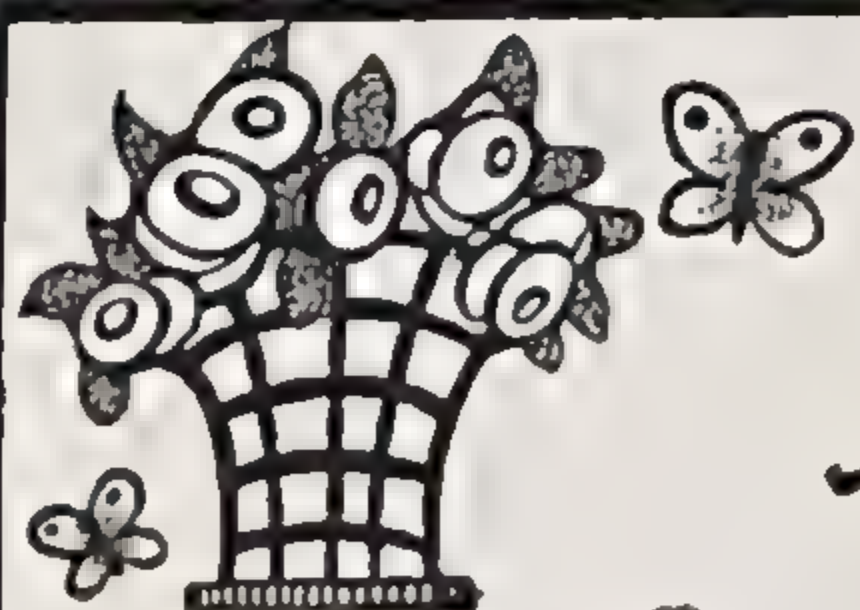
came under the Victorian influence which predominated over all others in America from 1850 to almost the close of the century. Therefore, it is interesting to find a mantel, shown in the middle of this page, from the Nicholls house

The closed-up fireplace, photographed at the bottom of the page, represents a method employed in many present-day country houses. The process began with the screening up in summer of the fireplace and ended in the odious custom of walling up the whole opening and leaving merely a hole for the chimney of the stove that was customarily connected with it. In this particular case the lack of an open fireplace is especially deplorable, because of the exceedingly fine design of the mantel, which was probably built about 1780. The design of this mantel has been copied again and again by some of the most famous architects of the country. The figure decoration—the festoons and the conventional ornaments—are arranged in splendid harmony.



Photographs by Frank Cousins Art Company

This mantel of exceedingly fine design, built about 1780, has been copied again and again by famous architects



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## THE EMPEROR or the TANGO

Germany Shall Not Serve Two Masters, and if the Crown Princess Dance Her Favorite Dance, She Becomes a Rebel

A BROAD, universal smile spread over the face of society in both hemispheres when the news was flashed out to a dancing world that the German Kaiser had proclaimed his august disapproval of the tango. His terms were not equivocal nor were there any loopholes in his mandate; the fascinating and rhythmical dance was banished not only from the German court, but the Emperor's *sic volo, sic jubeo* was extended over all the military and civil officialdom of Germany. The Kaiser had once more set his foot down, and this time it meant that everybody else must set down theirs.

It took the curious only a moment to fathom the cause of the outburst of imperial wrath. Wise in the ways of the world they searched for the woman, and knowing the situation in the German royal family, they found her in the graceful and popular Crown Princess Cécile.

The maintenance of traditions and the conservation of customs are almost a second religion at the Prussian court; but since the lively and lovely Duchess Cécile of Mecklenburg became engaged, some eight years ago, to Crown Prince Frederick William, traditions and customs have received many a shock. Their very existence, indeed, has been precarious.

As every one knows, the Princess Cécile is the second and youngest daughter of the Grand Duchess Anastasia of Russia, the most interesting, perhaps, and certainly the most spoiled woman among the Romanoffs. She was the only daughter of the famous Viceroy of the Caucasus, Grand Duke Michael, youngest brother of the Czar Alexander II. Anastasia was idolized by her father, her six brothers, the whole population of Tiflis, and the semibarbarous Circassia. At eighteen, she was married to the

Grand Duke Frederick of Mecklenburg, who, in 1897, committed suicide while traveling on the Riviera.

Until 1901, during the minority of her son, she remained regent of the Grand Duchy. When her young son ascended the throne, Anastasia retired into private life, and spent a large part of her time on the French Riviera with her two daughters. She rejoiced in seeing Alexandra, her eldest daughter, become queen of Denmark, and Cécile, the youngest, married to the Crown Prince of Germany.

The education of Cécile was absolutely free and unconventional; she entered into outdoor life and sports with true Slavic enthusiasm, and added to the refreshing vigor which she gained from them the charm and simplicity of manner inherited from the Romanoffs. When the young Crown Prince met this fascinating princess who skated, played tennis, rode, hunted, and cultivated every sport—dancing included—he fell very deeply in love with her. To her other attractions the princess added an unerring good taste in dress—an accomplishment seldom displayed by German princesses, and one which happened to be the cause of her very first friction with the good, old German customs. In violation of all German traditions, and of the wish frankly expressed in her country of adoption, Cécile beguiled her mother into ordering nearly all of her trousseau in Paris. An undignified compromise was the result; the trousseau was made in Paris, but the garments, when exhibited at home, bore the unequivocal label, "made in Germany."

Soon afterward, during the famous honeymoon trip to Egypt, the dignity of ceremonial and protocol was ruffled in more serious ways; every day some

(Continued on page 104)

### Dry cold air actually injures the skin

Cold, dry air, contrary to popular opinion, actually injures the skin. It causes the skin to shrink. The little muscles under the surface involuntarily contract. In prolonged exposure all operations of the skin are suspended. The complexion takes on a tense, toneless look. The skin becomes coarse and rough.

Rub Pond's Vanishing Cream on your face and hands when you go out. It is a greaseless cream and disappears so completely you can use it as a constant protection.

Use Vanishing Cream regularly. Notice how it keeps your skin pliable—makes it soft and smooth as satin. You will delight in the wonderful freshness it produces—the delicate, soft coloring and texture that can be compared only with the exquisite skin of a child.

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The charmingly animated Crown Princess Cécile, three of her sons, and her mother, the Grand Duchess Anastasia



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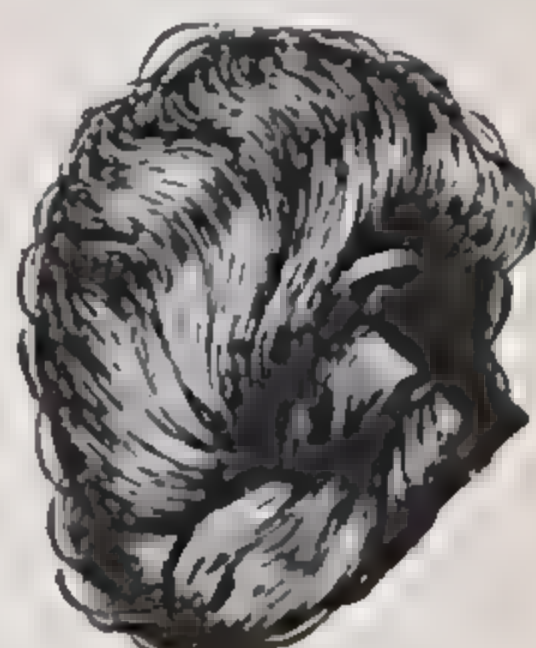
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Adapts itself to all  
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made of pure glycerine. Their  
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The woman of refinement—the woman who KNOWS—always protects her gowns with KLEINERT'S "GEM" Shields.

I. B. Kleinert Rubber Company  
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*The Irish beauty of Lady Elizabeth Conyngham once inspired a portrait the luminous brilliance of which is unusual even for Lawrence*

A

R

T

### CALENDAR OF EXHIBITIONS

**New York.**—Avery Hall, Columbia University. Sculpture and painting by Constantin Meunier, from January 26 to February 15.

**Braus Galleries.** Water-color paintings of the gardens of English royalty and nobility, by A. C. Wyatt, until February 15.

**Fine Arts Building.** Annual exhibition of the Architectural League of New York, from February 8 to February 28.

**Gimpel and Wildenstein,** at special galleries, 673 Fifth Avenue. Thirty-four paintings by Fragonard, from January 24 to February 14.

**Keppel Galleries.** Etchings by Auguste Lepère, from February 5 to February 28.

**Knoedler Galleries.** Annual exhibition of the American Water Color Society, from February 16 to February 28.

**Moulton and Ricketts' Galleries.** Paintings by Alfred Vickers, for an indefinite period.

**New York Public Library, Print Gallery,** exhibition illustrating the making of an etching, until March 31; **Stuart Gallery,** wood engravings by Henry Marsh, until February 15, and fifteenth and sixteenth century engravings, for an indefinite period.

**Baltimore.**—Peabody Institute. Contemporary American Art, under the auspices of the Charcoal Club, from February 9 to March 8.

**Philadelphia.**—Pennsylvania Academy of Fine Arts. Annual exhibition, from February 8 to March 29.

**Washington.**—Corcoran Gallery. Annual exhibition of the Washington Water Color Club, from February 7 to February 28.

rence, Raeburn, and Hoppner, were represented at the Duveen Galleries from January 10 to 24, by an exhibition of superb quality, consisting of seventeen works, largely full-length, and representative of the finest qualities in the work of these artists.

Noteworthy among the works of Gainsborough, the Englishman who came nearest to being an "old Master," were the portrait of the celebrated musician, Charles Frederick Abel—keen in interpretation and wonderful in the luminous painting of the silken stuffs of coat and waistcoat—and the full-length portrait of the Honorable Anne Duncombe, which was, perhaps, the most characteristic Gainsborough of them all. Young, fair, and beautiful, gowned in blue, and with hair rolled high and dressed with pearls, the Honorable Anne walks through the landscape beloved of Gainsborough—which here echoes the blue of her gown—with that inimitable, spirited air which Gainsborough alone among Englishmen could give, and which, perhaps, he owed to the French influence that came to him through his early masters.

### PORTRAITS AT THE DUVEEN GALLERIES

Among the works of Sir Joshua Reynolds, the portrait of Mrs. Edwin Lascelles is an unusually beautiful one in which the colors have kept all their original, rich warmth—a thing unfortunately not always true of the work of Reynolds. He often mixed his paints with bitumen, a pigment which eventually destroys the colors, so that, in many otherwise beautiful portraits, the flesh tones have lost their rich carnations and have taken on a peculiar, greenish yellow hue, cold and lifeless.

The portrait of the Countess of Harrington, full-length, leaning against a low balustrade, her slight, graceful figure gowned in the rich rose-pink known only to Reynolds—a color which has none of the insipidity usually associated with pink—has a rare decorative quality in its line and color.

The Lawrence portraits of Lady Elizabeth Conyngham, whose jeweled hands hold a richly decorated Irish harp surmounted by a royal crown, and of Lady Maria Conyngham, a delightful, laughing girl, hardly more than a child, have a brilliance and luminous beauty unusual even for Lawrence, a brilliance which almost reconciles one to the sacrifice of higher qualities to his brilliant technique. The ever-sensitive Hoppner was here

(Continued on page 100)

### ART NOTES

**T**HE month of January was a notable one in the art galleries. Modern art was much to the fore, not only in the usual Winter Academy, but in an "Exhibition of the Unhung," the first of its kind, and in many smaller exhibitions of interest. Unusual opportunities to enjoy the works of older artists were offered by two splendid loan collections of the works of English masters, and by the most extensive exhibition of the works of Fragonard ever held in America.

The great English portrait painters, Gainsborough, Reynolds, Romney, Law-



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In the care of your skin have you reckoned with the most powerful, the most persistent enemy it has—the outside enemy?

Skin specialists are tracing fewer and fewer troubles to the blood—more to bacteria and parasites that are carried into the pores of the skin with dust, soot and grime.

Examine your skin closely. If it is rough, sallow, coarse-textured or excessively oily, you are providing the very best soil for the thriving of these bacteria.

**How to make your skin resist this enemy** Begin this treatment to-night: With warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Then with the tips of your fingers rub this cleansing, antiseptic lather into your skin, using an upward and outward motion. Rinse well with warm water, then with cold. If possible rub your face for a few minutes with a piece of ice.

Use this treatment for ten nights and you will see a marked improvement. If your skin should become too sensitive, discontinue until this sensitive feeling disappears. Woodbury's Facial Soap is the work of an authority on the skin and its needs. Use it regularly in your daily toilet and keep your skin clear and fresh, free and healthy, and its insidious enemies will invariably meet defeat.

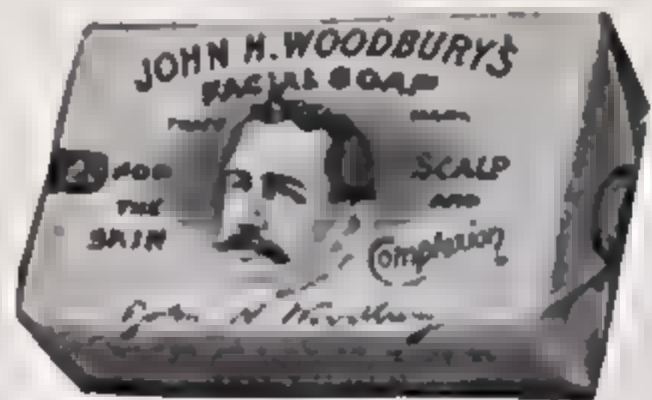
Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after their first cake.

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Do not allow your facial muscles to droop, or your skin to wrinkle, grow sallow or disfigured.

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**Double Chin**  
**Flabby, Thin Neck**  
**Pimples**  
**Blackheads**  
**Sallow Skin**  
**Freckled Skin**  
**Dandruff**  
**Thin Hair**  
**Oily Hair**  
**Dry Hair**  
**Tender, Inflamed Feet**  
**Catarrh**





## The Beautifying Arden Preparations

Every one is a full-blown flower of perfection; a proved and acknowledged triumph in scientific skin treatment; so positively and immediately improving that a single treatment shows a decided and gratifying change. Here are described a few of the fundamental preparations, most efficacious as individual remedies, and representing units of a complete system, which embrace every branch of beautifying treatment.

### THE FAMOUS ARDENA SKIN-TONIC

A perfect, almost magical, astringent; giving the elixir of youth to loose, flabby skin. A prevention against climatic changes. Especially potent in removing puffiness under the eyes. Bottle, 75c, \$1.50, \$3.00.

### THE NOURISHING VENETIAN VELVA CREAM

An ideal skin food for delicate complexions. makes the skin firm and satiny. Jar, 50c, \$1.00, \$2.00.

### THE WONDERFUL VENETIAN PORE CREAM

Unfailingly reduces enlarged pores, and transforms a coarse skin into one of smooth texture. Jar, \$1.00.

### THE SPLENDID VENETIAN LILLE LOTION

Unlike those injurious liquid powders that clog the pores and dry the skin, Lille Lotion is excellent for the skin; whitens, removes blemishes, and protects against wind or sun. Bottle, \$1.00, \$2.00.

### THE FASHIONABLE POWDRE DE LILAC

Evening powder of exquisite fineness and softness—giving the skin a fascinating, dull tone. The most fairy-like creation for evening use; in delicate tones of lavender. Box, \$2.50.

### THE IDEAL VENETIAN BEAUTY BOXES

First, the Skin Treatment Box, containing generous quantities of VENETIAN ARDENA SKIN-TONIC, VENETIAN CLEANSING CREAM, VENETIAN VELVA CREAM, AND VENETIAN PORE CREAM. Packed in handsome metal box, japanned in pink. Limited time—\$3.00. This Box also contains liberal samples of FOUR OTHER of the finest preparations for refining the skin, namely:—Rose Color, Flower Powder, Muscle Oil, and Lille Lotion.

Second, the Travelers' Box, containing seven Venetian Preparations, convenient and compact to take in motor. \$10.

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Fourth, the Complete Beauty Box, a veritable treasure chest containing twenty-five Venetian Preparations. Handsomely Japanned in black. \$25.

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24 EYES

ON EACH CARD

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End View

A

R

T

(Continued from page 98)

represented by a three-quarter-length portrait of Mrs. Jordan, painted with the simple directness and shy grace which are the charm of his work. There were two portraits by Raeburn, a painter who is in great favor at the present moment. While they lack somewhat of the brilliance of the Raeburn portraits in the Morgan collection, these portraits are more sensitive in feeling and more subtle in the study of character. The paintings in this exhibition were loaned by patrons of Duveen Brothers, who had purchased them from the firm within the past few years. The proceeds from the exhibition were devoted to the "Artists' Fund," and "Artists' Aid Societies."

### THE KNOEDLER EXHIBITION

The Loan exhibition of English paintings held at the Knoedler Galleries from January 14 to 31, for the benefit of the same societies, was confined to works of Gainsborough and of Turner. Many phases in the development of these artists were represented in twenty-eight paintings and many drawings by Gainsborough, and in eleven paintings by Turner.

The famous "Rockets and Blue Lights," of Turner, is characteristic of the period in his art when color was the one consideration, and all material objects are lost in a mist of blending colors. This painting won notoriety by the phenomenal price for which it sold at the Yerkes sale some years ago. "The Harbour at Dieppe," full of the golden light, shows the interesting contradictions of Turner, who paints masts clear cut against the sky as no human eye could see them, yet paints the water with a freedom and a glory of reflected color which beggars description.

The unmistakable hand of Turner appears in the glowing, jewel-like color, which centers in the rich stuffs of the chair and the gown of the woman, in "Rembrandt's Daughter Reading a Love Letter," the only known figure painting by Turner. The composition is taken from Rembrandt's work, and shows a characteristic Dutch interior in which a woman reading a letter is seated on a crimson-covered chair, beside a great, Dutch bed, while Rembrandt, palette in hand, approaches from the back, followed by a woman.

The portraits by Gainsborough include a beautiful half-length of the Honorable Mrs. Graham, probably a study for the full-length portrait in the National Gal-

lery at Edinburgh, and the famous portrait of Elizabeth Linley—who afterward became the wife of Richard Brinsley Sheridan—with her brother, a spirited rendering in deep, warm color of two exquisite, youthful heads, with eyes full of half-frightened wonder.

### GAINSBOROUGH'S IMPRESSIONISM

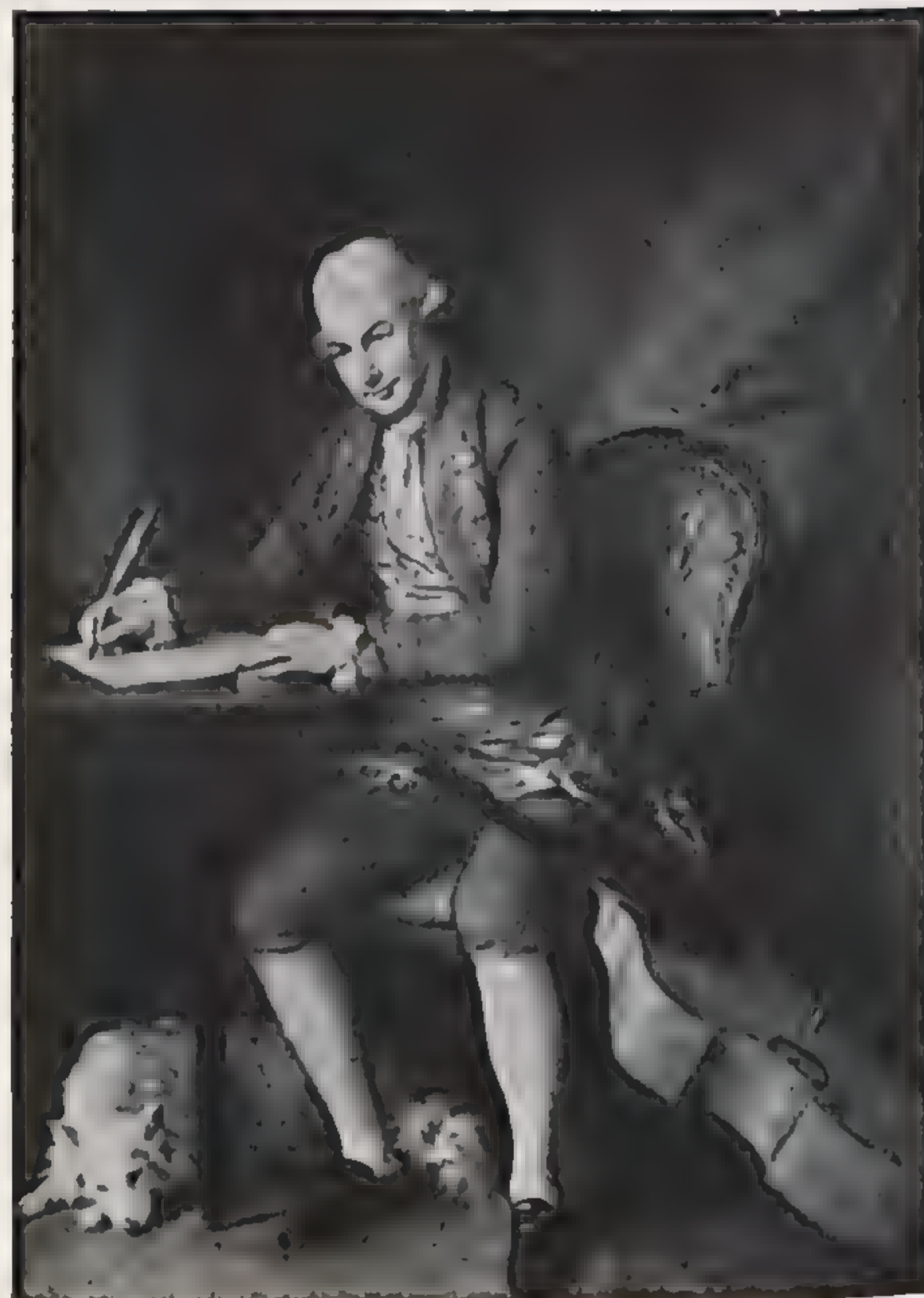
Few portraits could give a better idea of the essentially modern technique of Gainsborough than that of Lord Darnley, a marvel of free, fluid handling and light, sure touch. The background is full of light and air, and the satin coat glows with light. The whole composition is held together by a prevailing tone, which touches even the hair. Looking at this work one understands why even Reynolds, who inveighed most bitterly against the handling of Gainsborough, that impressionist before the days of impressionism, was finally forced to admit that there was art in the seemingly careless technique.

Mrs. John Taylor, a representative of the period in Gainsborough's work when the features are less definite, touched by a faint haze, is one of the beauties of the collection; nor should one forget Miss Adney, all youth and exquisite refinement; Mrs. Horton, and that delightful spinster in the flowered gown, Miss Isabel Howland.

At the Ederheimer Print Cabinet from January 17 to February 7 was held an exhibition of twenty engravings by each of the three great sixteenth century engravers, Albrecht Dürer, Lucas Van Leyden, and Marc Antonio Raimondi. The collection, which contains rare engravings and remarkable impressions, gains added value from the unusual catalogue, in which Mr. Richard Ederheimer works out in verse an interesting interpretation of the four masterpieces of Dürer, "Adam and Eve," "Melancholia," "Knight, Death, and Devil," and "Saint Jerome in his Cell"—which have long been felt by connoisseurs to constitute a sort of mystic tetralogy.

At Scott and Fowles, during January was a collection of works of modern foreign artists. Among them an exceptionally fine painting by Leon L'hermitte, "Les Moissonneurs," delighted the heart with its golden fields, its warm, autumn haze, and the sincerity with which the beauty of rugged toil was portrayed in the bronzed and sturdy harvesters. There was also an unusual Henner of the period before the blue-green light, which has

(Continued on page 104)



The splendidly vigorous portrait of Charles Frederick Abel is remarkable for its keen rendering of character, its firm drawing, and the great beauty of the shimmering satins



## "Goodwinette" for The New Corsets

The corset of today should express the highest perfection of construction and material, not High Art freakishness that cannot be put to practical service. There is only one correct basis for corset construction—the true physiological type which corrects abnormalities of form and aids in the development of physical perfection by promoting the proper functioning of every organ of the body.

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luxuriously comfortable; while slender women and those who have never worn corsets may know the supreme enjoyment of being unconscious of wearing corsets.

The new Goodwin catalog, just published, illustrated by actual photographs, will be sent upon request with directions for measurements, samples, etc., to all those who wish to discover for themselves the comfort and beauty of these luxurious corsets.

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Front Laced Corset

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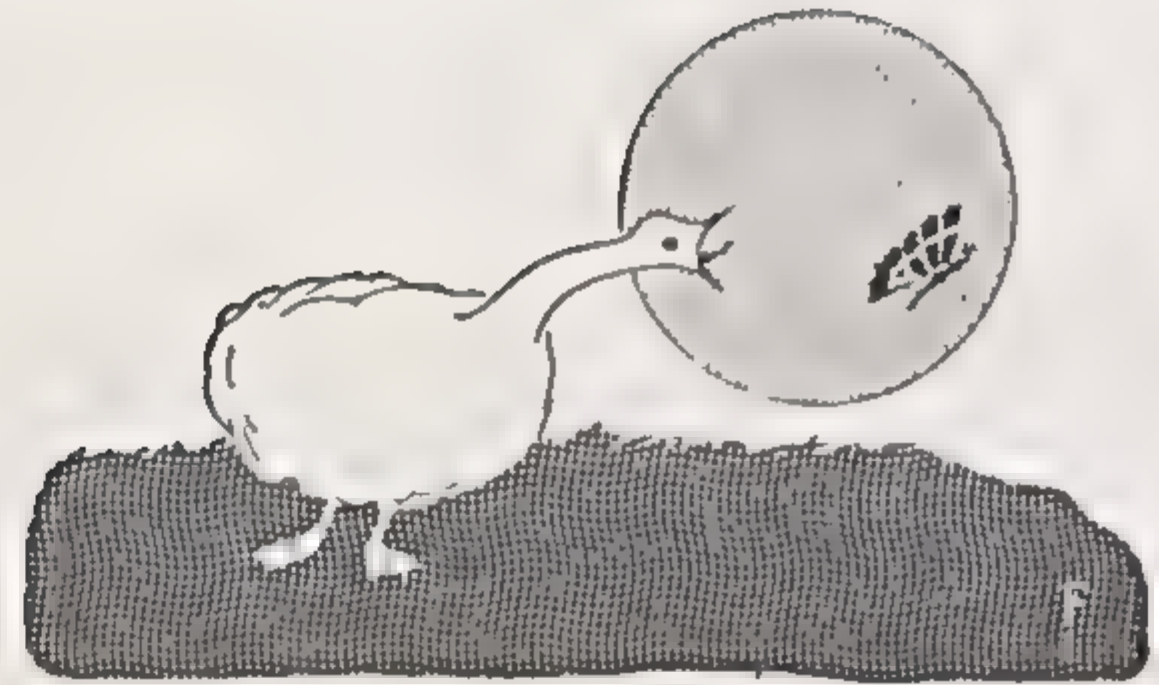
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New York Office: 553 Fifth Ave  
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## S O C I E T Y

### Died

#### NEW YORK

**Manice.**—On January 19, in New York, William Manice.

#### BOSTON

**Lee.**—On January 14, in Brookline, Caroline Haskell Lee, widow of the late George C. Lee.

#### LONDON

**Strathcona.**—On January 20, in London, Donald Alexander Smith, Lord Strathcona.

#### PHILADELPHIA

**Mitchell.**—On January 15, in Philadelphia, Mary Cadwalader Mitchell, wife of the late Dr. S. Weir Mitchell.

### Weddings to Come

#### NEW YORK

**Gibb-Carhart.**—On February 19, in St. Thomas's Church, Miss Ruth Gibb, daughter of Mrs. Arthur Gibb, to Mr. Harold W. Carhart.

#### PROVIDENCE

**Brown-Berry.**—On February 24, in Grace Church, Miss Beatrice Brown, daughter of Judge and Mrs. Arthur Brown, to Mr. Harold Hail Berry.

### Weddings

#### NEW YORK

**Dugmore-Gilbert.**—On January 19, at the residence of the bride, Capt. Cyril Patrick Dugmore, son of the Hon. Evelyn Dugmore, and Mrs. Lilla Bramhall Gilbert, daughter of the late William Brokaw.

**Erskine-Roelker.**—On January 17, at the residence of the bride, Mr. Harold Perry Erskine, and Mrs. Coralie Coudert Roelker.

**Hadden-Lloyd.**—On January 20, in Calvary Church, Mr. Gavin Hadden, son of Mr. and Mrs. Harold Farquhar Hadden, and Miss Rebecca Lloyd, daughter of the Rev. Dr. and Mrs. Arthur S. Lloyd.

**Kip-Corwin.**—On January 8, Mr. William Ruloff Kip, and Miss Mildred Frothingham Corwin, daughter of Mrs. George F. Corwin.

**Leonard-Hazard.**—On January 17, at Meadow Hall, Cedarhurst, L. I., Mr. Charles Reginald Leonard, and Miss Jessie Ashley Hazard, daughter of Mr. and Mrs. William Ayrault Hazard.

**Richard-Van Buren.**—On January 21, in St. Thomas's Church, Mr. Harold C. Richard, son of Mr. and Mrs. Oscar L. Richard, and Miss Vera Van Buren, daughter of Mr. and Mrs. Thomas Brodhead Van Buren.

**Stafford-Spear.**—On February 17, Mr. F. Montague A. Stafford of Toronto, and Miss Elizabeth Spear, daughter of Mrs. Edwin Hudson Spear.

#### BALTIMORE

**Randolph-Price.**—On January 28, in Christ's Church, Mr. Robert Fitz Randolph, and Miss Vera Cameron Price, daughter of Mr. and Mrs. Herbert Lee Price.

#### BOSTON

**Ervin-Nichols.**—On February 7, in the Arlington Street Church, Mr. Robert Gilpin Ervin, son of Mrs. Harold Ellis Yarnall, and Miss Frances Quincy Nichols, daughter of Mrs. Henry Gilman Nichols.

#### SAN FRANCISCO

**Pratt-Murray.**—On February 11, at the bride's home, Lieut. Henry Conger Pratt, U. S. N., and Miss Sadie de Russey Murray, daughter of Major-General and Mrs. Arthur Murray.

#### ST. LOUIS

**McRee-Scudder.**—On February 10, Mr. Henry McRee, son of Mrs. William G. McRee, and Miss Gladys Cupples Scudder, daughter of Mrs. William H. Scudder.

### Charitable Intimations

**Annual Concert.**—On February 16, the annual concert at the Waldorf-Astoria, in aid of the New York Diet Kitchen Association. Mrs. Henry Villard, president.

**Bal Chantant.**—On February 4, at the Biltmore, a bal chantant, in aid of the students' fund. Mrs. Lawrence L. Gillespie, chairman; Mrs. Stuyvesant Fish, chairman of reception committee.

**Charity Ball.**—On February 5, at the Waldorf-Astoria, a ball in aid of the New York Nursery and Child's Hospital.

**Symphony Club.**—On February 26, a concert at the Waldorf-Astoria, in aid of the Christie Street House.

**Venetian Ball.**—On February 20, at the Hotel Astor, fête and pageant of the Society of Beaux Arts Architects.

### Engaged

#### NEW YORK

**Barber-Malcolm.**—Miss Georgiana Barber, daughter of Mrs. Charles Gibbs Barber, to Mr. James Benham Malcolm, son of Mrs. George Ide Malcolm.

**Bond-Chadbourne.**—Miss Lily Gordon Bond, niece of Mrs. Charles Egbert Codding, to Mr. Frank Merriam Chadbourne.

**Geer-Goodwin.**—Miss Isabel M. Geer, daughter of the Rev. William Montague Geer, to Mr. Elliot H. Goodwin, son of Mr. Hersey B. Goodwin, of Cambridge.

**Sutphin-Enos.**—Miss Dorothy Hulbert Sutphin, daughter of Mr. and Mrs. Joseph H. Sutphin, to Mr. Alanson Trask Enos, Jr., son of Mr. and Mrs. Alanson Trask Enos.

#### BALTIMORE

**Winder-Heaton.**—Miss Mary Parker Winder, daughter of Mr. and Mrs. Edward Lloyd Winder, to Mr. S. Wilson Heaton of Philadelphia.

#### BOSTON

**Amory-Hooper.**—Miss Katherine L. Amory, daughter of Mrs. Robert Amory, to Mr. James R. Hooper, Jr., son of Mr. and Mrs. James R. Hooper.

**Hubbard-Newbold.**—Miss Katherine Hubbard, daughter of Mr. Gorham Hubbard, to Mr. Thomas Jefferson Newbold of New York.

**Rackemann-Wigglesworth.**—Miss Sara P. Rackemann, daughter of Mr. and Mrs. Felix Rackemann, to Mr. Edward Wigglesworth, son of the late Dr. Edward Wigglesworth.

#### CHICAGO

**Daughaday-Hertle.**—Miss Ella Daughaday, daughter of Mrs. Hamilton Daughaday, to Mr. Louis Hertle of Gunston Hall-on-the-Potomac, Virginia.

**High-Bowen.**—Miss Gwendolyn High, daughter of Mr. and Mrs. George Henry High, to Mr. Joseph Tilton Bowen.

#### LOUISVILLE

**Swearingen-Gifford.**—Miss Lalla Robinson Swearingen, daughter of Mr. and Mrs. Embury Lee Swearingen, to Mr. Ralph Clayton Gifford of Philadelphia.

#### PRINCETON

**Imbrie-Buffum.**—Miss Lillian Imbrie, daughter of Mrs. Charles F. Imbrie, to Prof. Douglas Larrabee Buffum of Princeton University.

#### ROME

**Thomson-Royce.**—Mrs. David Thomson of New York, to Rev. George Monroe Royce of New Windsor and New York.

#### SAN FRANCISCO

**Reid-Tubbs.**—Miss Hazel Merrit Reid, daughter of Mr. and Mrs. Merrit Reid of San Mateo, to Mr. Chapin Tubbs, son of Mr. and Mrs. William R. Tubbs.

#### WASHINGTON

**Adams-Kearney.**—Miss Edmonia Mason Adams, daughter of Rear-Admiral James D. Adams, U. S. N., to Mr. Richard A. Kearney.



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to entertain

just surprise  
the Club with  
a new dessert,  
salad or ice  
made with

**KNOX**  
SPARKLING  
**GELATINE**

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"How do you make  
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$\frac{1}{4}$  box Knox Sparkling Gelatine  
—1 pint cream— $\frac{1}{2}$  cup sugar—  
White of one egg—1 cup chop-  
ped nuts— $\frac{1}{4}$  cup cold water  
1 cup pineapple and strawberries.

Soak gelatine in cold water  
five minutes; dissolve over hot  
water. Add dissolved gelatine  
to cream and sugar; stir in beat-  
en white of egg. When cold,  
add pineapple and strawberries,  
chopped in small pieces, and  
chopped nuts. Serve ice cold  
in sherbet glasses.

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Opposite The Public Library

## F O R t h e H O S T E S S

(Continued from page 60)

any of the various hot foods such as kidneys or deviled chicken legs.

The oval dish of a glazed, dark green pattern, shown in the upper left corner of page 60 sits in a silver-plated stand with an alcohol lamp underneath, and this may be substituted for the plate-warmer and casserole dishes for a small household. It is more suitable for breakfast use than a chafing-dish, and serves practically the same purpose.

Merely to keep things hot, there are the regulation nickel and porcelain dishes, one of which is shown at the upper right of the page, and a new style in the Sheffield plate is illustrated near the middle. This may be used as a serving dish also, which makes it practical for general use. It is admirable for omelet, bacon, or anything requiring a shallow dish, and since the ebony handle unscrews to admit the hot water, its purpose is not unpleasantly obvious.

Another novelty, which may be used either for the buffet breakfast or for breakfast in the room, is the pancake dish of Sheffield plate and silver illustrated in the lower right corner. The

bottom plate is, of course, for the cakes. The cover is formed by an inverted bowl, which, by the way, may be used as a cereal bowl, with the plate as its cover. The syrup pitcher and butter plate may be omitted.

The muffin dish in the lower left corner is of the same gold and white china as the two casserole dishes shown on the plate-warmer. This ware is used, too, in the attractive little tea or coffee pot which stands on its silver-plated holder, with an alcohol lamp underneath, and is photographed at the middle right. Naturally it is fireproof and, if the strainer is removed, it may be used for hot milk.

Eggs perfectly boiled for either two or three minutes, depending on which side of the lamp is lighted, are made possible by the symbolic nickel egg-boiler, shaped like an egg and with a rooster proudly crowing on its top, a photograph of which may be seen at the middle left. Toast, four slices at a time, is perfectly made on the convenient electric toaster, shown at the bottom of the page, and last, but not least, is the pepper, salt, and mustard set illustrated at the top.

## A

## R

## T

(Continued from page 100)

given to twilight the name of "Henner's Hour," had overflowed the bounds of art and become a mannerism. The sensitive beauty of the painting of the nude, the rich browns, the red-brown of the hair, and the free handling, all belong to the period when Henner still promised to become an artist of real worth.

As a protest against the manifest absurdity of trying to represent the art of all America in an Academy Exhibition which numbers some four hundred exhibits, the exhibition of works "Accepted But Not Hung," held in the Schneider-Anderson Building from January 10 to January 24, was decidedly of moment. As a matter of the artistic value of the actual works shown, however, the exhibition tended rather to establish a conviction of method in the madness of the hanging committee, than to prove that the public had sustained any material loss through the crowding of these particular works from the academy walls. A really fine work by Jonas Lie, "Evening Hour—Woolworth Building," and

an excellent, if far from novel, "Grand Canal—Venice," by Paul Cornoyer, were among the few works which rose above a level of decided mediocrity. There is, however, no doubt that this was far from being a representative exhibition of the works unhung, and it, of course, took no account of the many works which are never submitted to the academy either because the artists, knowing the limitation of number, do not wish to risk a refusal, or because, in the case of more well-known men, they are willing to leave the field to younger artists.

At the Folsom Galleries, from January 2, to January 16, were twenty-four oils and one water-color, by Roswell Morse Shurtleff, a veteran American painter. These paintings depict hill and woodland scenes with sincerity, charm, and truth to nature—especially in the rendering of light filtering through trees—without, however, becoming really vital. There are reminiscences of Wyant in these works—in the "Old Wood Road," for example—and, perhaps, also of Inness.

## THE EMPEROR or the TANGO

(Continued from page 96)

new lapse from the ordained "etiquette" was reported. Just at this time an unofficial, but effective exile from the German Court was pronounced against Princess Cécile's mother, and this aggravated the already strained relations between the Monarch and the royal, young couple. To complicate matters further, the Crown Prince, who had before given most of his time to military pursuits and sports, began suddenly to express views on various political questions—views which were not always an echo of his sire's!

The transfer of the Prince to Danzig followed, but brought with it no peace, for the rumor soon came back to Berlin that at the Court of the Crown Princess the old, courtly lancers, the dignified quadrille, and the classical waltz were supplanted by the new, the abandoned, the dreadful tango!

This is easily accounted for, when it is remembered that it was the Grand Duchess Anastasia who was largely responsible for the spreading of the "tangoomania" in Paris. Although she is over fifty—one of the penalties of being a princess is that the date of birth is pub-

lished broadcast—and not young in appearance, the amusing dowageress is not yet subdued, and appeared more than once at dances in such public places as the Ritz, the Pré-Catelan, and even at the Magic City in company with a graceful, American youth who is a foremost exponent of the modern dance.

From Danzig—a predestined name—the tango epidemic reached Berlin, and though it created little disturbance at first, when it became known that the Princess Cécile, a mother of four boys, was the chief enthusiast, the Imperial veto crashed down upon it like a thunderbolt.

What the result will be it is difficult to predict. Among several other mischiefs caused by this apparently innocent enough Argentine step, the tango may yet become a kind of revolutionary emblem and the drums of rebel armies beat to tango tunes. But so far the only protest from Danzig has been the placing conspicuously and profusely about the ballroom, on the night following the fateful edict, huge clusters of touch-me-nots, with a card dangling from them bearing in Latin: *Noli tangere!*—do not tango!

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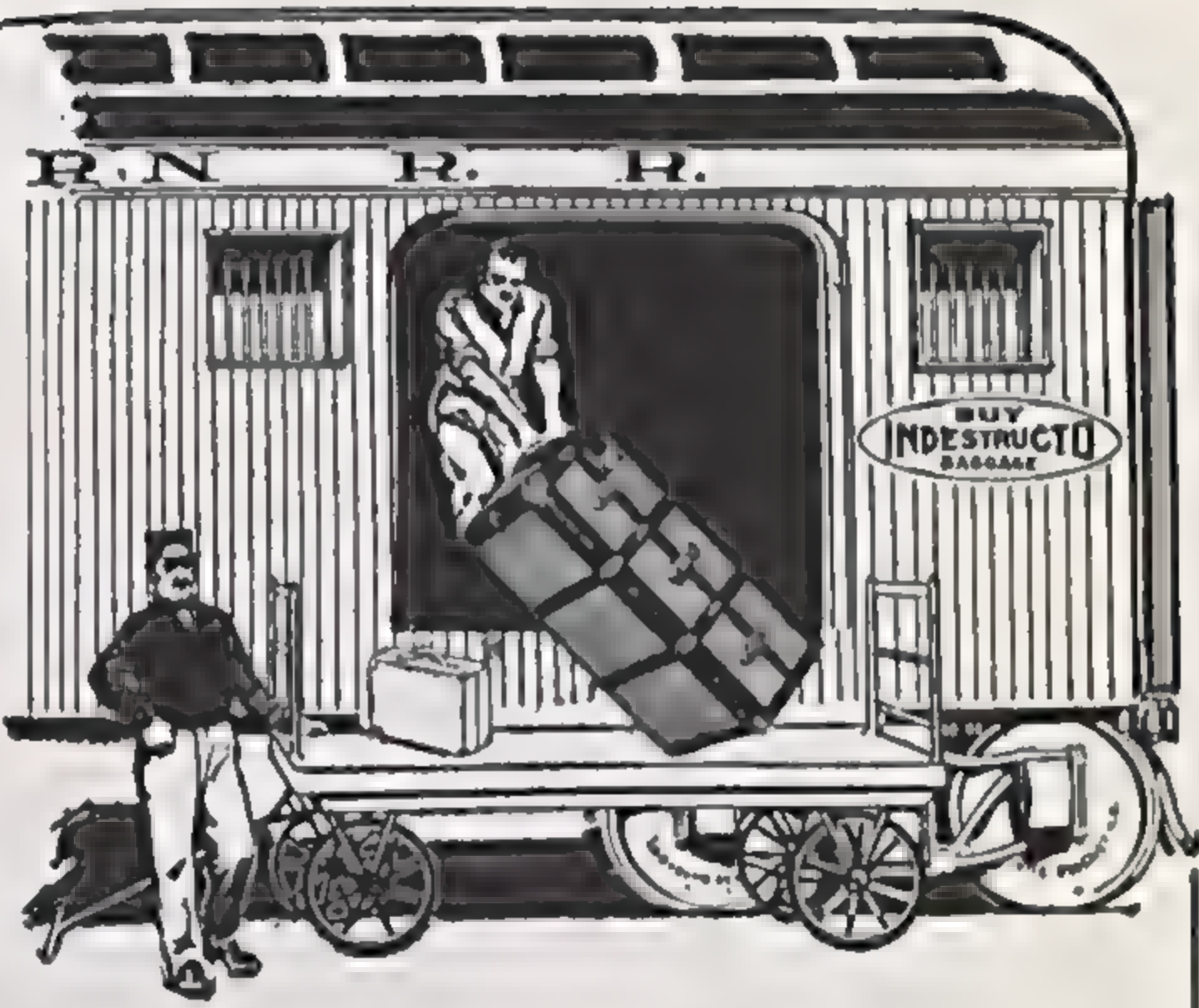
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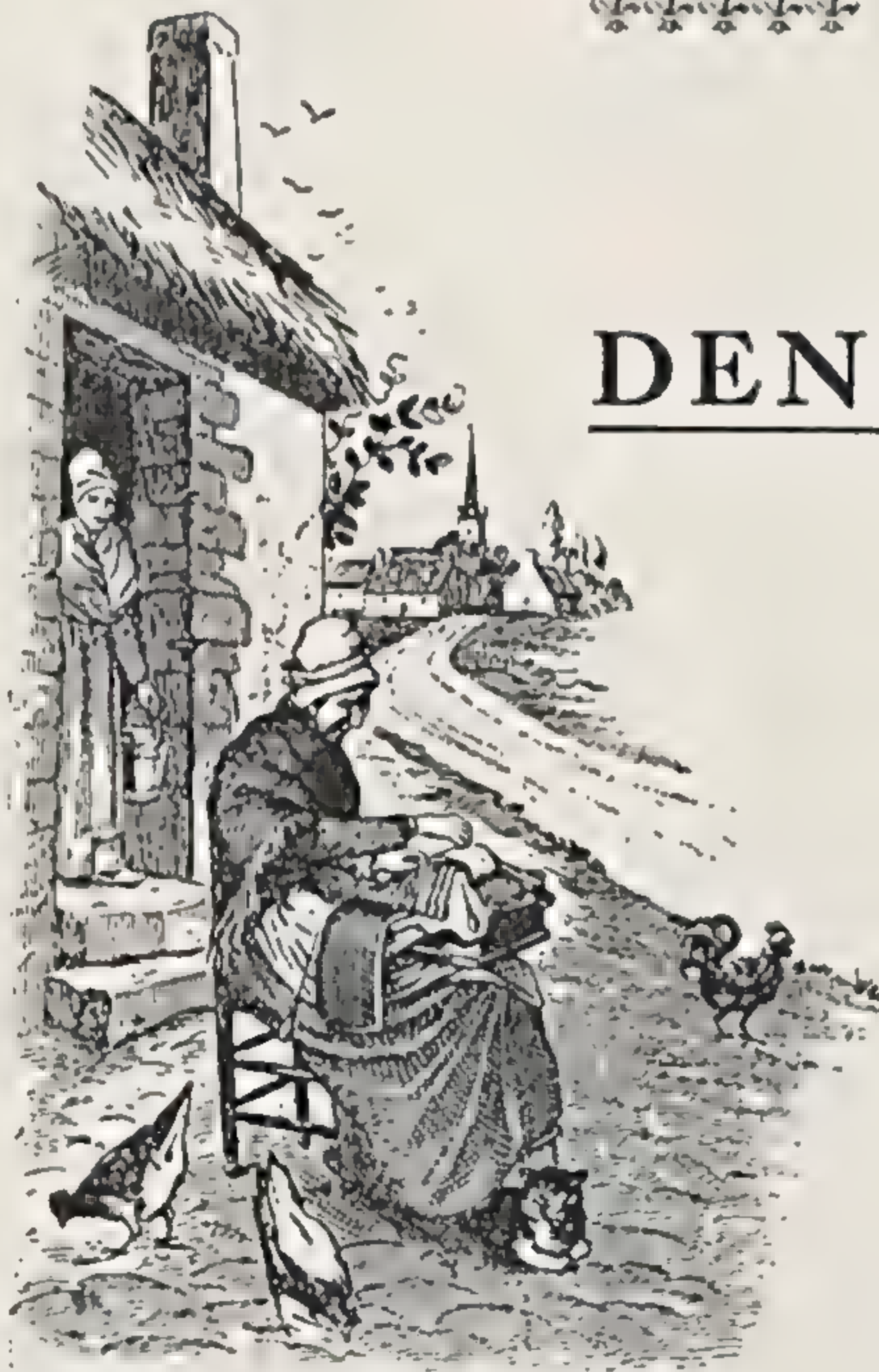
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# M U S I C



## Calendar

### FEBRUARY 10 TO MARCH 1

**Metropolitan Opera House**, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons.

### FEBRUARY 10 TO 14 INCLUSIVE, AND FEBRUARY 16

**Century Opera House**, 8 p.m., "Cavalleria Rusticana" and "Hansel and Gretel." February 11 and 14, 2 p.m., "Cavalleria Rusticana" and "Hansel and Gretel."

### TUESDAY, FEBRUARY 10

**Aeolian Hall**, 3 p.m., song recital, William Hinshaw, American baritone; 8:15 p.m., chamber music concert, Kneisel Quartet.

**Metropolitan Opera House**, 8 p.m., Philadelphia-Chicago Grand Opera Company, Giordano's "Fedora."

### WEDNESDAY, FEBRUARY 11

**Aeolian Hall**, 3 p.m., lecture recital at piano, Walter Damrosch; subject, Acts 2 and 3 of "Götterdämmerung."

### THURSDAY, FEBRUARY 12

**Metropolitan Opera House**, 1:30 p.m., "Siegfried."

**Carnegie Hall**, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Jacques Thibaud, violinist.

### FRIDAY, FEBRUARY 13

**Aeolian Hall**, 3:10 p.m., symphony concert, Symphony Society; soloist, Carl Flesch, violinist; 8:15 p.m., concert of Modern Music Society; soloist, Maggie Teyte, English soprano.

**Carnegie Hall**, 2:30 p.m., symphony concert, Philharmonic Society; soloist, Jacques Thibaud, violinist.

### SATURDAY, FEBRUARY 14

**Carnegie Hall**, 3 p.m., violin recital, Mischa Elman, violinist.

**Aeolian Hall**, 3 p.m., piano recital, Leopold Godowsky, Polish pianist.

### SUNDAY, FEBRUARY 15

**Aeolian Hall**, 3 p.m., symphony concert, Symphony Society; soloist, Carl Flesch, violinist; same program as on preceding Friday afternoon.

**Carnegie Hall**, 3:10 p.m., People's Symphony Concert; soloist, Frank Croxton, American bass; Wagnerian program.

**Metropolitan Opera House**, 8:30 p.m., operatic concert; soloist, Jean Gerardy, Belgian cellist.

### FEBRUARY 17 TO 21 INCLUSIVE, AND FEBRUARY 23

**Century Opera House**, 8 p.m., "Manon" (Massenet); February 18 and 21, 2 p.m., "Manon."

### TUESDAY, FEBRUARY 17

**Aeolian Hall**, 3 p.m., song recital, Carrie Bridewell, contralto; 8:15 p.m., symphony concert, Russian Symphony Orchestra.

**Metropolitan Opera House**, 8 p.m., Philadelphia-Chicago Grand Opera Company, Fevrier's "Monna Vanna," first performance in New York; cast, Mary Garden, Lucien Muratore, Vanni Marcoux; conductor, Cleofonte Campanini.

### WEDNESDAY, FEBRUARY 18

**Aeolian Hall**, 8:15 p.m., Symphony Society, Beethoven Concert No. 1; soloist, Julia Culp, mezzo soprano.

### THURSDAY, FEBRUARY 19

**Metropolitan Opera House**, 1:30 p.m., "Götterdämmerung."

**Carnegie Hall**, symphony concert, 8:15 p.m., Boston Symphony Orchestra.

### FRIDAY, FEBRUARY 20

**Aeolian Hall**, 8:15 p.m., Symphony Society, Beethoven Concert No. 2; soloist, Eugene Ysaye, Belgian violinist.

### SATURDAY, FEBRUARY 21

**Carnegie Hall**, 2:30 p.m., symphony concert, Boston Symphony Orchestra.

### SUNDAY, FEBRUARY 22

**Aeolian Hall**, 3 p.m., symphony concert, Symphony Society, Brahms program; soloists, Wilhelm Bachaus, German pianist; Oscar Seagle, American baritone.

**Carnegie Hall**, 3 p.m., symphony concert, Philharmonic Society; soloist, Teresa Carreno, Venezuelan pianist.

**Princess Theatre**, 3 p.m., piano recital, David Sapirstein.

**Century Opera House**, 8:15 p.m., operatic concert.

**Metropolitan Opera House**, 8:30 p.m., operatic concert.

### MONDAY, FEBRUARY 23

**Aeolian Hall**, 8:15 p.m., song recital, Carolyn Ortmann.

### FEBRUARY 24 TO 28 INCLUSIVE, AND MARCH 2

**Century Opera House**, 8 p.m., "Pagliacci" and "Secret of Suzanna." February 25 and 28, 2 p.m., "Pagliacci" and "Secret of Suzanna."

### TUESDAY, FEBRUARY 24

**Metropolitan Opera House**, 8 p.m., Philadelphia-Chicago Grand Opera Company, "Louise."

### WEDNESDAY, FEBRUARY 25

**Aeolian Hall**, 8:15 p.m., Symphony Society, Beethoven Concert No. 3; soloist, Oscar Seagle, American baritone.

### THURSDAY, FEBRUARY 26

**Carnegie Hall**, 8:15 p.m., symphony concert, Philharmonic Society, assisted by the chorus of the St. Cecilia Club; Victor Harris, conductor.

### FRIDAY, FEBRUARY 27

**Carnegie Hall**, 2:30 p.m., symphony concert, Philharmonic Society, assisted by the chorus of the St. Cecilia Club; Victor Harris, conductor; same program as on preceding evening.

**Aeolian Hall**, 8:15 p.m., Symphony Society, Beethoven Concert No. 4; assisted by the Kneisel Quartet, program of chamber music.

### SATURDAY, FEBRUARY 28

**Carnegie Hall**, 2:30 p.m., symphony concert for young people; Wagnerian program.

### SUNDAY, MARCH 1

**Carnegie Hall**, 3 p.m., symphony concert, Philharmonic Society; soloist, Ottilia Metzger, operatic contralto from Germany.

**Aeolian Hall**, 3 p.m., symphony concert, Symphony Society; soloist, Frieda Hempel, German lyric soprano.

**Carnegie Lyceum**, 3 p.m., chamber music concert, Max Jacobs Trio.

(Continued on page 108)

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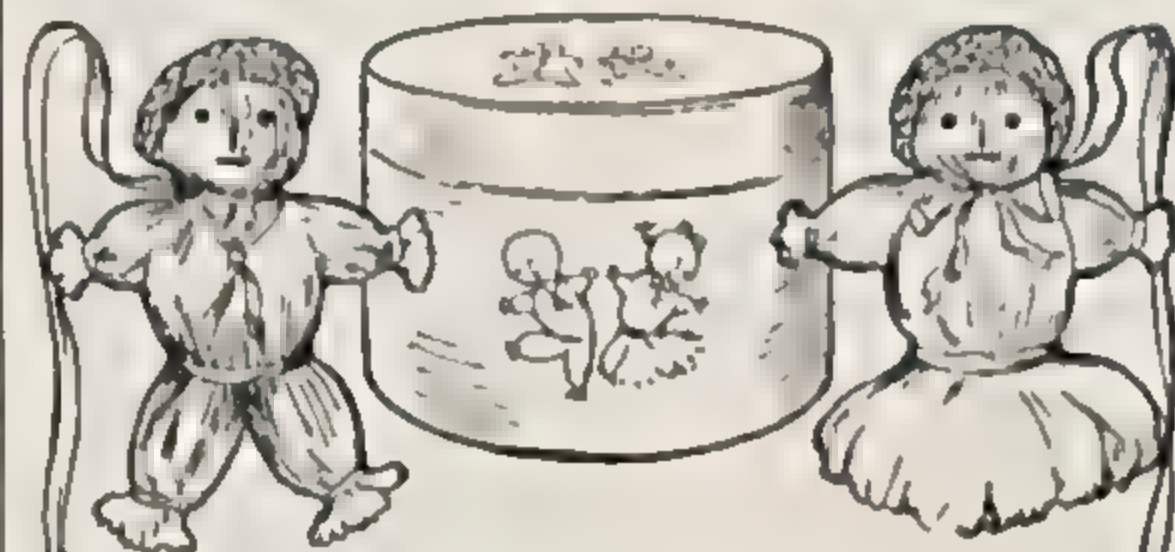
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## MUSIC NOTES

(Continued from page 106)

### MUSIC NOTES

THOUGH Fannie Bloomfield-Zeisler has been visiting New York for many years, she has never given more impressive proof of her powers than at her recent recital in Aeolian Hall. In a program that embraced compositions by Beethoven, and Schubert; Chopin's sonata, opus 35; a group of salon pieces by Schütt, Dvorak, Moszkowski, and Grieg, and Liszt's Rhapsody No. 12, she showed that her fingers were fleet and surer than ever, her wrists more supple and resilient, her arms more elastic, yet at the same time more forceful in attack. Even more pleasing than her technical brilliancy, were the poise, the reserve, and the eloquence of her interpretations. Her rhythm was incisive, crisp, and precise; her touch rich in color, exquisite in its gradations, emotionally vital; her cantilena sustained by a beautiful legato and finely elaborated phrasing.

### A DISTINGUISHED VIOLINIST

The throng of great violinists seeking honor and profit in America was increased recently by the arrival of Jacques Thibaud, who is here for the first time since he made his debut in the United States ten years ago. In the meantime this distinguished artist has not grown much older in appearance; nor has the character of his playing changed. However, his art has developed and matured, and if his tone, in former days, perhaps, somewhat too saccharine, has not gained in volume, one at least feels behind it the impulse of a musician ripe in experience.

Virility, it is true, is not the dominant characteristic of Thibaud's playing, but his performance was not tinged with femininity, despite the exceptional delicacy, grace, and charm which he brought to his work. Thibaud was heard at his best in Lalo's "Symphonie Espagnole," which revealed unexpected charms in his interpretation though played with piano accompaniment.

### JULIA CULP

At her first recital in New York this season, Julia Culp was heard to particular advantage in the old English songs, "I've Been Roaming," and "Away, Away," and in Loewe's fascinating "Mädchenwünsche." Her program included other numbers by this great, German composer of ballads, and also songs by Schubert and Brahms. Among the encores, were Brahms' "Ständchen" and "Wiegenlied"; Loewe's "Mädchen Sind Wie der Wind," and the familiar "Long, Long Ago," which the singer converted into a veritable tragedy.

As usual, this famous, Dutch lieder-singer charmed her audience with the beauty of her voice, her personality, and the power of expression at her command. Even her most intelligent listeners forgot at times how she was distorting the melodic phrase in striving to emphasize her conception of the poetic burden of her songs. Yet, without the expert assistance of Coenraad V. Bos, the pianist, who cleverly covered rifts in the accompaniment resulting from her doubling or quadrupling the value of the prescribed notes, Mme. Culp would have been in deep water repeatedly.

### ALMA GLUCK GAINS FROM SEMBRICH

Much interest was aroused by Alma Gluck's first song recital of the season, on January 6, in Carnegie Hall, for she studied with Mme. Marcella Sembrich last summer, in Europe, and both critics and public were eager to see what prog-

ress she had made in the past year. Alma Gluck has made progress. She has acquired greater repose and dignity of bearing, greater technical facility, and a finer command of legato. Her emulation of her famous teacher, however, does not go far beyond superficial imitation. The qualities of mind and heart which lift Sembrich's art far above the level of mere *bel canto*, have left little impression on the pupil.

In Pauline Viardot's arrangement of "Lusinghe per Mio Diletto," which was one of her best efforts, Schubert's "Die Forelle," Brahms' "Dort in den Weiden," Grieg's "Im Kahne," Rubinstein's "Frühlingslied," and the air from Rimsky-Korsakoff's "The Czar's Bride," she was charming. In Handel's "O Sleep, Why Dost Thou Leave Me," Schubert's "Der Neugierige," Schumann's "Die Lotosblume," the same composer's "Frühlingsnacht," and Brahms' "Die Mainacht," she merely grazed the surface. Of poetic penetration, of dramatic grasp, of sentiment, of emotion, there was hardly a trace. It was pretty singing, sweet, appealing; but not moving.

### MISS HARRISON, CELLIST

One also misses warmth and emotional fervor in the playing of Beatrice Harrison, a young English cellist, born in India, who departs from the custom of her sex in clutching her instrument, manlike, between her knees. Miss Harrison, however, revealed finer qualities at her first recital in New York than at her debut with the Philharmonic Society. Her highly trained fingers carried out their mission with impeccable precision, even in the most rapid passages; her right arm, flexible at the wrist, wielded the bow with extraordinary elasticity and spring-like energy, yet a certain monotony of expression marred her performance of a program which included Boccherini's Sonata in A major, Bach's Suite in G major, for cello alone, Tchaikovsky's "Variations on a Rococo Theme," the andante from Schumann's "Concerto," which she gave as an encore, Faure's "Elegie," César Cui's "Orientale," and Hamilton Harty's "Papillons."

### VOCAL TECHNIQUE EXEMPLIFIED

As an exponent of all that is excellent in the technics of vocal art, Oscar Seagle, the American singer and teacher, who gave a matinée performance in Aeolian Hall on January 13, is a veritable Bonci among baritones. In the placing, the emission, the modulation, the attack, and the suspension of tone this disciple of Jean de Reszke has a message for all students. His voice is a genuine baritone, wide in compass and beautifully equalized throughout its range. The low tones are rich and resonant; the high tones, when the singer is at his best, are brilliant at full force and finely responsive even in mezza-voce. As an interpreter, however, Oscar Seagle wins a lesser meed of praise.

### RECITAL BY MARGARET HUSTON

It is regrettable that at least one of the distinguished musical critics of New York, hard-pressed at this busy season of the year, should have been willing to base sweeping observations on a few numbers which he heard at the beginnings of Margaret Huston's song recital on Thursday afternoon, January 15, in Aeolian Hall. Though the soprano gave evidence of nervousness at the outset, later in the afternoon she more than made amends for her earlier shortcomings.

Considered purely as a singer, Miss Huston has faults. Her voice is agreeable in quality, however, and readily responsive to the emotional demands she puts upon it.



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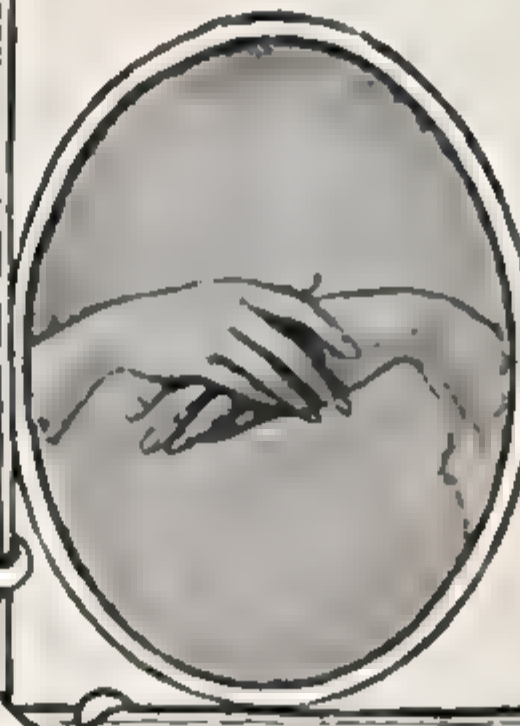
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## THE LADY of the GARDEN

(Continued from page 55)

them myself. For I have discovered that there is something about a plant that I have truly raised, which no other plant ever possesses—for me.

To be sure it is Tully who prepares the flats, and mixes up his particular earth mixtures for me, sifting and working them over until they are exactly right to the feel of his horny, old, brown hands—sensitive and discriminating hands, they are, too, even if appearances are against them—and I really deserve no credit whatsoever, for I only put the seeds in exactly as he has taught me. But I am, nevertheless, as inflated with pride, and aglow with as keen a sense of personal triumph, when I walk about the garden in midsummer and see my seedlings grown up and adorned in their full panoply of splendor, as if I had quite made the lovely things with my own hands.

The earth mixture to be put in the flats for these seedlings, involves, perhaps, as stupendous a piece of work as anything done in garden or glass-house; for Tully insists that a lusty infancy means as much for a plant as for a human. And earth "just right" to promote seed germination and seedling growth is a mighty picky thing to concoct. First, its components must be selected carefully and conveniently assembled, and one of these has always to be obtained the summer before, which would be a bit difficult for me to remember to do, but Tully has it on his mind always, as a matter of course. And then these ingredients must be prepared and proportioned and mixed, and all this judicially and with deliberation.

### SOD TO CREATE NEW BEAUTY

It is the sod which is last summer's contribution, good, deep chunks of it, cut where the grass grows lush and thick and the color of emeralds. The meadows supply it ordinarily, for it grows along their fences and in their protected, moist places. Tully always seeds in as fast as he cuts out a piece, usually with English rye, sweet meadow fescue, orchard grass, or sheep fescue, and a dash of the Dutch white clover mingled. Thus he does not leave any place, even an out-of-the-way corner of a field, bare and unsightly for long. The squares of sod are piled as they accumulate, grass sides together; and every little while they are wet down thoroughly with the hose, if there is no rain; and by the fall, when Tully brings them in, they are completely disintegrated.

The second ingredient of the flats is leaf-mold, beautifully rotted and mellowed, from the under side of the com-

post heap. One part of this with one part of sod earth is the basic mixture; and then to these, when they have been well sifted together, as much coarse sand is added as is necessary to make a combination which, even if moist, will crumble apart in the hand when it is squeezed into a tight lump or ball and then released.

Not a bit of fertilizer of any kind goes into the flats for the initial sowing. In the beginning it was hard for me to become reconciled to this. Now, however, I understand that fertilizer stimulates a too rapid growth, and plants that are given it in their early youth grow up spindling, instead of properly sturdy and stocky.

### A CHANGE OF HEART ABOUT FERTILIZERS

This matter of fertilizers is a serious one, and I must digress to speak about it while it is in my mind. Nothing else around the garden is understood less—nor, alas, used more—than fertilizers. And I, too, was once among the unfortunates who pin their faith to high feeding. Then the Lord sent me Tully—and at the same time, just enough disappointment in somebody or something to make me seek the first thing at hand for a refuge, and that was the garden—which is how I happened to take enough interest for a little while to get really interested for good and all.

Under the régime of Tony, and earlier than Tony, of Pasquale, and of somebody else earlier than he, and so on back into the days of my indifference and the obscurity of my garden, much of my substance went for queer looking and queer smelling concoctions that I was assured were warranted to grow anything anywhere, or everything everywhere, or both.

Now all is changed, as they used to say in melodrama, and Tully has brought me to a beautiful and abiding faith in the dung heap. Much as I hate it, I respect it, and his dissertations thereon are among my priceless garden recollections. "Is they," he is fond of asking severely when I plead for a little extra ration of bone-meal somewhere, in addition to the regular diet just mentioned, "is they, or is they not, any art in a-usin' me-noor?" Immediately I capitulate; and invariably, moreover, I proceed to conciliate his outraged artistic sensibilities, in what I sometimes fear is a cowardly manner, by derogatory reference to the false prophet, Tony, and all his ilk, whose tenets I, being only a weak woman, have not been wholly able to live down.

(Continued on page 112)



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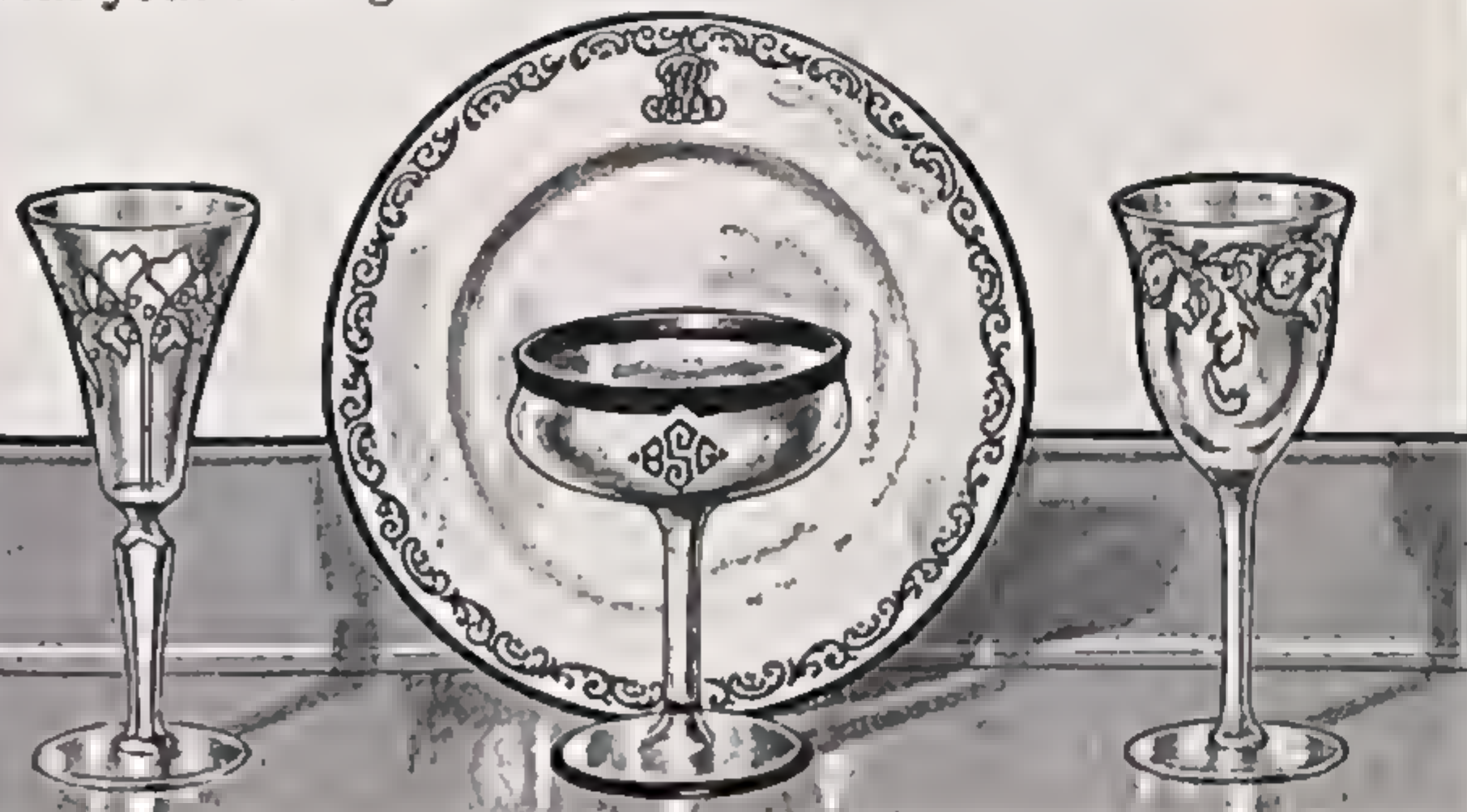
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## THE LADY of the GARDEN

(Continued from page 110)

It is manure for everything with Tully, save for the lawns, for its weed seeds debar it there, of course; and a manure pile is always with us. It is forked and limed and turned frequently, and encouraged in every way possible to transform itself into its primeval dust that it may be ready for use as needed.

that Tully does the same, for I once caught him apostrophizing a sorrel that he had plucked from a rose bed, in terms and tones of aggrieved remonstrance that I suppose were funny, though they did not seem at all so to me.

### THE FRAGRANT CORNER

#### SEEDLINGS, TOO, LIVE IN FLATS

But to return from my digression, our flats are of two depths, two and three inches respectively, and are made of anything that my gardener has been able to lay his hands on,—grocers' old boxes being usually given the preference. He abhors them made of anything else, I think, and somehow I find myself cherishing a secret delight in them, too, and crowing over neighbors whose glass-houses boast the smart and proper seed pans of smarter and more proper—but never more efficient, be it noted,—gardeners. Because I like flats of a size that I can handle easily if I wish, I have mine fifteen by twenty-four inches. Of course the shallower ones are for sowing only. It is the transplanting of the seedlings which brings the deeper ones into use.

Boxes of both sizes are filled first about a third full with cinders and loose earth screenings; then the prepared soil is put in to within a quarter of an inch

of the top. In the deeper boxes this prepared soil is not the same mixture, however, for when the plants have grown to the size when they may be transplanted, they are ready for stronger food. So these boxes are filled with soil made up of two parts sod earth and one part rotted manure instead of the leaf-mold. This is brought to the texture already described by a similar addition of sand.

After the soil is settled into place by jouncing, it is thoroughly wet through with a fine rose spray, and then the flats are set away to stand for twenty-four hours before seeding. This brings the earth to just the right degree of moisture to receive the seeds, which are sown and "dusted" by sifting dry earth over them, if they are of any size at all, or, if they are themselves fine like dust, they are just pressed into the ground with a flat piece of wood.

My own flats always have the seeds in drills, for I can not be sure of knowing the baby plants from baby weeds, if I broadcast them. But when I plant this way, anything that shows its head outside the straight and narrow path traced by my little furrow, I can uproot in the happy certainty of doing a good deed. Tully broadcasts most of his, in the superior consciousness of an unerring instinct for weeds, which is at once my despair and my pride.

#### AN APOLOGY TO WEEDS

Yet I am sorry for weeds. In the midst of our warring against them, do they not furnish us with most wonderful and tireless examples of persistence? Why, if any human being ever wanted anything as really and truly and wholly as a weed wants just to live, and tried as honestly to get it, the very spheres would come down out of their courses to bring it to him!—which is why I can not hate them. And so I pull them with a queer feeling, apologizing the while, as it were and I more than half suspect

Everything except the really hot weather plants for both the vegetables and the flower gardens is in the flats by the end of the month, and this year we are counting on building up the scented garden yet nearer to that floweriness which my standard demands. I will have nothing there that is not rich in odors of delight, on that I am determined; and this makes the problem interesting because it makes it a real problem. The first lot of tuberose bulbs were started last week on a bench, and from now on until July there will be successive plantings of these made about a fortnight apart, although Tully insists three weeks is often enough. But I wish to have them quite all the time, so I am firm about the lesser interval.



The tuberose that can never be spared from frost to frost

It is too soon to know how the heliotropes on the south side of the north wall have come through the winter, but I have great hopes for them, for in such a position they were easy to protect, and they have been well protected, I think, by their matting screen filled in behind with white oak leaves. If I can succeed in clothing that entire fifty feet of wall with this fragrant plant, I shall consider it a great triumph. The grass-pinks and the clove-pinks stay where they were, and the central bed of lavender is to be the same, but I am putting in masses of phlox and leaving out the great bed of mignonette (of course, I shall have this indispensable flower scattered about, but not to such an extent as at first), and I am introducing the exquisite old day-lilies that are so sweet, at night especially, in considerable quantity and in three varieties that I am assured will bloom in succession and so give us these flowers over an extended period—*hemerocallis Middel-dorfii*, *hemerocallis flava*, which is the old-timey one, and *hemerocallis Thunbergii*.

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Following our new way, the earth was taken out to a depth of twenty-two inches. Then four-inch tiles were laid with open joints the length of this trench, and turned up at either end at right angles, and brought to the surface level; then a mixed soil that had been prepared in advance from equal parts of good garden loam and rotted manure, was put in place of that taken out, until the trench was about eight inches deep. The seeds were then strewn in, an inch of earth

(Continued on page 114)

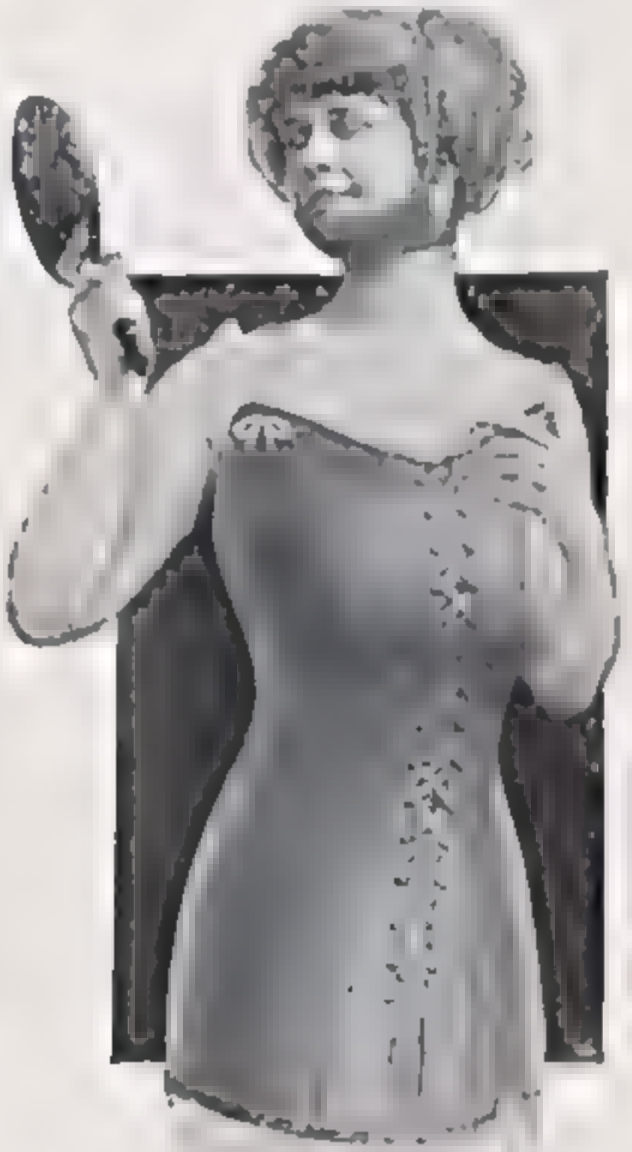


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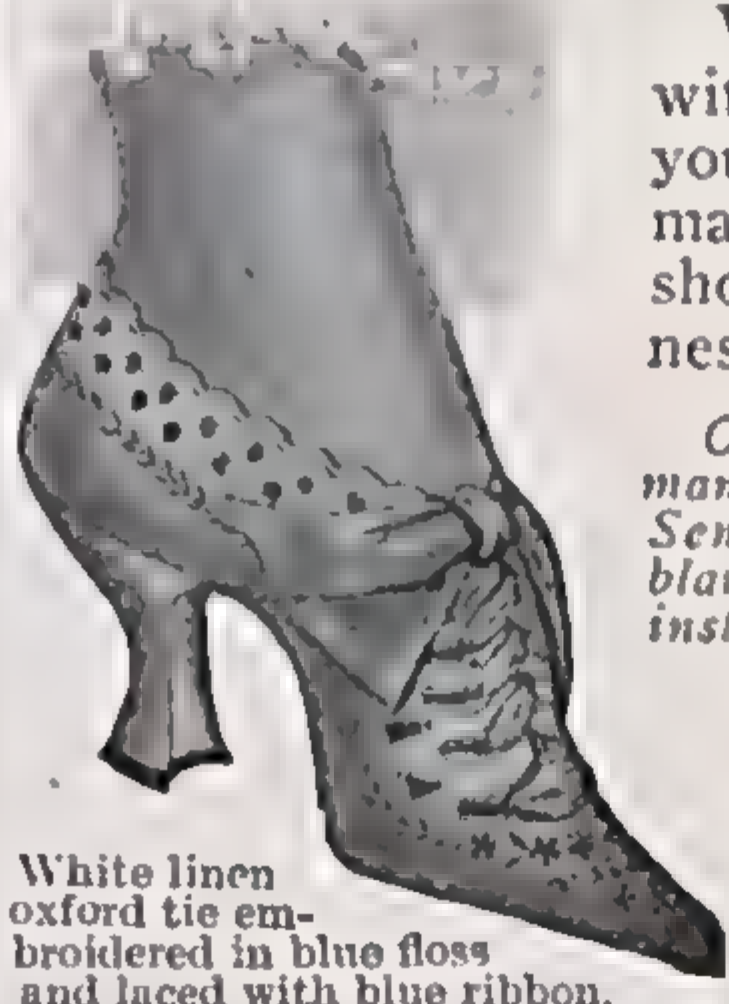
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## INDIVIDUALITY IN FOOTWEAR STYLE—QUALITY—COMFORT

Our smart new models have been designed to meet the need of the fashionable woman of to-day whose faultless appearance necessitates the wearing of attractive and comfortable footwear.



White linen oxford tie embroidered in blue floss and laced with blue ribbon.

We make shoes to harmonize with your gown, your hat, or your wrap—and above all we make them fit, giving you real shoe comfort as well as smartness and distinction.

Our descriptive catalogue V shows many exclusive and attractive models. Send for it now. The measurement blank which we enclose gives complete instructions for ordering by mail.

Personal attention given all orders  
Satisfaction and fit guaranteed

#### E. HAYES

Ladies' Custom Shoes

9-11 West 29th St., New York



No. 50 "Wellesley" Edward Hayes patent, June 25, 1917.

## The Highest Art in Corseting

is attained in Peetz Front Lace Corsets, which assure graceful, sinuous lines and support the figure without stiffness.

Peetz Front Lace Corset always represents the latest style in corsets.

Peetz Front Lace Corsets will be made to your individual measure at from \$15 to \$35, or can be secured from our ready made stock at \$5.50 to \$12.

*Peetz*  
*Front Lace Corset*

36 E. 33rd St.

New York

"The Highest Art in Corseting"

## CARE FOR YOUR HAIR



## With CUTICURA SOAP

And Cuticura Ointment. They cleanse the scalp, remove dandruff, arrest falling hair and promote hair health when all else fails.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.



### SEND FOR Trial Bottle, 20c.

Send only 20c—stamp or coin—for a dainty trial bottle of Rieger's Flower Drops (Concentrated). It's New! It's different. The rarest and finest perfume ever produced. All the delightful fragrances of thousands of living blossoms. The acme of elegance and refinement—entirely different from any other perfume.

### Rieger's Flower Drops

Made without alcohol. Lasts 50 times as long as ordinary perfumes. We make this special offer of a dainty miniature bottle so that you may try Flower Drops (Concentrated) at our risk. Money back. Choice of 8 odors: Lily of the Valley, Rose, Violet, etc.

**LARGER BOTTLE OFFER**  
If you wish the larger bottle shown here, in handsome hand-turned maple case, long glass stopper, send \$1.50 check, stamps or money order, or call at your dealer. Your money back if not pleased.

Reg. \$1.50 bottle  
Exact Size

PAUL RIEGER, 300 First Street, San Francisco, Cal.  
Paris



are now portraying the

## FORECAST OF SPRING FASHIONS

and cordially invite the inspection of their exclusive models at their establishment

665 Fifth Avenue, at 53rd St.  
New York





**Her  
Best Friend**

After all, beauty is a woman's best friend, for she who possesses it is always remembered with tender thoughts. Let it be your highest aim, then, to preserve or acquire this priceless gift—use *the one toilet cream of purity and quality*—use ELCAYA.

**CRÈME ELCAYA**  
"Makes the Skin Like Velvet"

protects it from the harsh winter weather; keeps it soft, clear, inviting. ELCAYA is the delight of the well-groomed American woman—the first choice of those who demand the *best that money can buy*.

**All Dealers, Nation-Wide, Sell ELCAYA**

CRÈME ELCAYA      CERAT ELCAYA  
SAVON ELCAYA      POUDRE ELCAYA

**TRIAL SIZE 10c—Send Dealer's Name**

James C. Crane, Sole Agent, 108 A, Fulton Street, N.Y.

**Burby**  
534 Fifth Avenue      New York

Imported French Millinery and  
Novelties in Spring and Summer  
Styles now ready.  
Wholesale and retail.

Agents for Burbyotte, the non-inflammable and stainless glue—  
indispensable to all millinery workrooms. Price \$1.50, in quart cans.

## THE LADY of the GARDEN

(Continued from page 112)

put on top of them, and nothing further done until the plants were well up. As soon as they show well above the ground they should always be thinned to about two inches apart in the rows, but we make a double row of them, and thus have twice as many plants. Of course the two rows must be two or three inches apart; the latter is the better distance. The earth is put in gradually as they grow, a little being added every few days or as often as may be until the trench is level full. But the real secret of success is the underground watering done through the tile. The hose is turned into one end and allowed to run until the water rises in the other end; and the important point is that this wets the ground from below, inducing the roots to reach down deeper and deeper. Truly orchid-like are the flowers that result, and produced in such abundance that it is a task to pick them daily as they should be picked. According to my idea, a quantity of one color is always more effective than color mixtures—so the apple blossom pinks are usually the only kind we plant. We will, of course, renew the earth in the trench annually.

### AN OLD-TIMEY SPOT

Down at the far end of the garden where the path leads out through the west gate to the kitchen garden, I am going to leave a space where the thyme and pennyroyal and tansy, the mint and the rose-geraniums, the lemon verbenas and the dames'-rocket, and any and everything else that is sweet and that I happen upon or fall heir to, may dwell in a wilderness of fragrant disorder—and there shall always be a great many wallflowers among them, to fill out.

The hotbeds are still in existence in spite of the glass-house and all the fixings, for nothing will ever take the place of these primitive seed beds with Tully, who even here pins his faith to "menoor" rather than to steam as a heating agent. Some things he simply must raise in this way. If he likes to, why should he not? A wise, sympathetic gardener is an institution and a personage, and entitled to have what he wants. The

sashes have already been put on the cold frames to thaw them out and make them ready for their work of hardening the small plants which hotbeds and glass-house benches produce, before these finally go out-of-doors to live among the untempered elements.

### GARDEN HORRORS

Tully is now finishing up his winter spraying for scale. This year he wanted to try the milk formula for kerosene emulsion, and he seems to be well pleased with the mess it has made. Certainly it looks and smells vile enough to drive every bug that comes within range to suicide, so I am sure all our bushes will flourish like green bay-trees, providing they are able to survive the shame of having been smeared with it! Two gallons of kerosene are mixed with one of sour milk, united cold, and churned vigorously until the mixture suddenly emulsifies. This is allowed to stand three to five minutes, then diluted, one part to five parts of water for apples and pears, to seven parts of water for peaches, plums, and all of the shrubs and roses, and to eight parts of water for the apricot trees.

Bagworms on some of the arbor-vitæ in the winter garden have troubled me greatly, for this is the bagworm's particular victim, and one can never be sure of ridding everything of these queer creatures by hand picking. So we have decided, in addition to picking as many bags now as we can find, to spray later with an arsenate of lead solution made of ten gallons of water to one quarter pound of the prepared paste. There is no need of doing this until the eggs hatch, however, and that is not until late spring; so I shall go picking and plucking and shuddering every time I walk in that portion of the garden, for another six weeks at least. For I can not leave the things alone, yet I can not bear to touch them, and that state of mind is perhaps characteristic of all my activity in the garden, and one of the reasons that it furnishes me so constantly with a multitude of conflicting emotions and new sensations—and helps me forget to grow older!



## RULES FOR ANSWERS to CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.



# *Make Sure of Vogue's Best Numbers—*

## **SPRING PATTERNS**      *March 1*

An illustrated catalogue of the 250 new patterns Vogue has cut from the best designs of the reigning mode; containing also many pages of advance fashions in hats, gowns, tailleurs and all the accessories. Every present and prospective user of Vogue Patterns should have this number without fail; greatly in demand, it is one of the issues that always should be reserved a fortnight in advance of its appearance on the newsstands.

## **SPRING MILLINERY**      *March 15*

The final word on hats and bonnets from the leading makers; many of them photographed on living models to show how they look in actual service. Notes on the effective combination of hat, coiffure and gown. The newest ideas in hair dressing. Also many pages of advance fashions from Poiret, Doucet, Drecoll, Worth and the other great originators of the new mode.

## **SPRING FASHIONS**      *April 1*

Vogue's complete review of the fashions of 1914. The reader of this number learns what to wear for every occasion in April, May, June and July; she is forewarned against unprofitable fads and caprices, and as she reads this great number she makes a leisurely tour through the smartest shops of Europe and America. Be sure to tell your newsdealer immediately that you will want a copy of Vogue's Spring Fashions Number.

## **SMART FASHIONS** FOR LIMITED INCOMES      *April 15*

A postscript to the early history of the Spring Mode, presenting those models which have been evolved after the first openings and which can be depended upon to hold their style. This number is edited specially for those who *must* dress well as moderate cost. To the reader who seeks economy, but not at the expense of smartness, it is a most valuable number.

*Give this Coupon to your Newsdealer:*

To the  
Newsdealer:

Reserve for me, as  
they appear, one copy  
each of the Vogue num-  
bers checked here:

<input type="checkbox"/>	Spring Patterns	March 1
<input type="checkbox"/>	Spring Millinery	March 15
<input type="checkbox"/>	Spring Fashions	April 1
<input type="checkbox"/>	Smart Fashions for Limited Incomes	April 15

**T**HE coupon is not intended for subscribers, nor for those who have already instructed the newsdealer to reserve Vogue's Spring Numbers. But if you buy Vogue at the newsstands, and unless you have already taken measures to ensure receiving the four Spring Fashion Numbers, this is your very last chance to make absolutely sure of them! The demand usually clears the newsstands within a few days after publication. Use the coupon immediately.

Name .....





## New to American Ladies

# Eau Gorlier

(PRONOUNCED O-GORL-YEA)

3 francs in Paris—75c in New York

*This famous French Emollient Water does the work of both Cold Creams and Massage Creams.*

*It is applied gently and does not require the harsh massaging that coarsens and callouses the tissues. Further, it contains no grease and will not clog the pores.*

*French ladies have used Eau Gorlier in place of creams for 50 years, and it is now sold by all good American Department Stores and Druggists.*

12c sent to our New York office will bring you samples of Eau Gorlier Emollient Water, Face Powder and Soap.

**HY. J. ROUSSEL, Inc.**  
Browning, King Bldg., New York City  
Paris Laboratories, 4 Place des Voges

P. S.—Eau Gorlier products are sold by the Riker-Hegeman Stores, Stern Bros., Macy's, Gimbel Bros., Wanamaker's, McCreery's, Lord & Taylor's, Park & Tilford, Liggett's, Fred'k Loeser's, Abraham & Straus and most other good shops.

## ON HER DRESSING-TABLE

THE value of electricity as a stimulator of circulation and the nerves has long since been recognized by the medical world. For facial massage the vibratory roller has been used for a number of years, but recently a French beauty specialist who has an establishment on Fifth Avenue has inaugurated a treatment with batteries and a machine made by a man who is an authority on the value of electricity in relation to the human body.

In this new form of treatment towels and the many changes of waters are entirely eliminated; instead, a positive and a negative current do the work of opening and closing the pores. After the patient has been prepared for the treatment and cautioned by the competent operator to relax, the face is cleansed with a good cream. This is then removed, and a cream that the condition of the skin seems to require is lightly rubbed in. Pads of antiseptic cotton wool, wet with restful witch-hazel, are placed over the eyes to protect them from the red glare of the electric instrument which, held in one hand of the operator, is now used to force into the opening pores the nutritious cream that she is massaging into the skin with the other hand. Next, the patient is requested to hold the electrode of the positive current, while the operator fastens to her arm the negative electrode. The electricity is thus directed to invigorating and stimulating the skin, for the operator, her fingers tingling with the current, massages the face meanwhile, running lightly over the many nerve centers and stimulating them into action. Then follows the use of a vacuum cup to which is attached the negative galvanic current. Into this vacuum water is forced, which strikes the opened pores, cleanses them, and then recedes down another tube. The face is then in the soft condition necessary for removing any unsightly blemishes. Finally, to close the pores, the positive galvanic electrode is retained by the operator while the negative is held by the patient.

Besides improving the complexion, this treatment is wonderful for tired nerves. It consumes about one hour and costs \$1.

### A VIOLET SERIES IN BOX FORM

A certain violet toilet-water, the refreshing use of which is familiar to countless women in this country, was the pioneer of a delightful and efficacious series that bears its name and carries its scent. This series appeared about a year ago. Recently the firm that makes it has presented some of the preparations in combination form. The toilet-water, face powder, toilet rice powder, a bottle of

sachet, and a round cake of soap are the five articles of the complete series chosen to be encased in a beautifully and sturdily made, violet satin box, clasped by a pearl button. In appearance it is most attractive, ideal for gift purposes, and it is priced at \$5.

### A COMPLEXION STICK

A new and sanitary presentation of a skin food has appeared in the form of a complexion stick in a glass bottle about four inches long. As this cream does not shrink nor dry out, and as it is pushed up from the bottom only a fraction of an inch at a time, it proves most economical. It also permits of an even distribution over the skin. The cream itself is a non-greasy emollient, that softens and whitens the skin; it is tinted white or flesh color, and is scented with an essence extracted from the delicate lily-of-the-valley, the lilac, and the rose, and imported from the perfume fields of France. Price, 50 cents.

### BEAUTY SECRETS OF AN ACTRESS

An actress, whose blond beauty has long been a source of wonder and admiration, decided several months ago to place before the public her personal formulas for toilet preparations, put up by her own chemist under her supervision. Of these there are six: a skin rejuvenator, a powder which is made into a mask of paste that causes the blood to circulate freely and revive the tissues (\$1.50); a cream said to be composed of rare oils with astringent properties that smooth away the annoying little wrinkles which gather before their time in these strenuous days (\$1.50); another cream that nourishes the skin, which is constantly and tryingly exposed to changes in temperature (\$1.50); a third cream, the always necessary cleansing cream, which the skin seems to need daily whether in town or in country—this is also promised to whiten the skin (\$1); and lastly, a fine-grained face powder (\$1), and a lip rouge (50 cents), the finishing touches to the toilet.

It will be noted that, with the exception of the lip stick, there is no rouge included among these articles. The sponsor of them claims that the use of the creams will bring to the face all of the color which nature intended it to possess. These preparations may be bought separately at the prices given parenthetically above, or they may all be purchased in one attractive box for \$5.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

## A WOMAN'S SENSE OF HONOR

(Continued from page 33)

she is entitled to bring into the country for the adornment of her beautiful person and what Uncle Sam thinks, her sense of honor is temporarily non-existent. Note the worried male members of a household who are waiting on the pier. They will not be astonished to see their tender little daughter led down the gangway by two burly officers, or hear of their white-haired old mother having been found with a pearl necklace sewed into her corsets. The head of the house may be waiting with opened check-book, glad to pay any duty to the uttermost farthing, but when the lust of the game is on his wife or daughter he might as

well put it back into his pocket again. A bargain has been secured, and the fair bargainer is not going to let any silly old law stand in the way of getting it home free of duty. Otherwise what would be the use of scouring half of Europe for the thing? Frowning prison walls, little children deprived of an otherwise perfect parent, husband tottering to a dishonored grave, mean nothing to her in this respect, for outwitting the customs is the *chef d'œuvre* of a woman's art of dissimulation, and the great She who makes out an absolutely honest list for the ogres of the law writes her passport to Heaven.



## Aurora Ruche Support

A DAINTY, silk-covered, thread-like wire, that supports gracefully all the new Medici effects in collars. It keeps the shape you give it. Made in black and white; all heights. 25c a yard. Enough for one ruche, 10c. At your dealer.

Paris—Joseph W. Schloss Co.—New York

Mfrs. of "EVE" and "ASTRA" Collar Stays with Cushioned Ends





**ON EVERY WOMAN'S  
DRESSING-TABLE**

here should always be found a bottle  
of that matchless perfume, the  
old time favorite

**MURRAY & LANMAN'S  
Florida Water**

Once used, it is simply indispensable.  
Grateful on handkerchief or clothing;  
a fragrant Lotion or Spray; a refreshing  
addition to the Bath, the Basin, or to the  
tumbler when brushing the teeth: it is  
mildly antiseptic and always delightful.

**Ask Your Druggist for It.  
Refuse all Substitutes!**

Sample size mailed for six cents in stamps.  
Ask for our booklet, "Beauty and Health."

**LANMAN & KEMP,  
135 Water Street, New York.**

**Annette  
Exclusive Styles**

Formerly at  
27 West 38th Street, New York  
Has removed her shop to  
**20 West 57th Street**  
Showing Advanced  
Spring Models

**Charming Gown.**

Original in Beige  
Novelty Crepe.  
Copy of Callot  
Model.

Natty skirt, which  
is shaped to give  
the Minaret flare,  
with border of  
self-colored Pom-  
padour Crepe. It  
also appears in bo-  
lero effect of waist,  
which continues  
around, and ends  
in sash at back.  
Vest of dainty ba-  
tiste and filet.

Gilt ornament closes  
bolero.

Girdle of Nattier  
Blue Moire.

Several other color  
combinations.

**SPECIAL  
\$37.50**

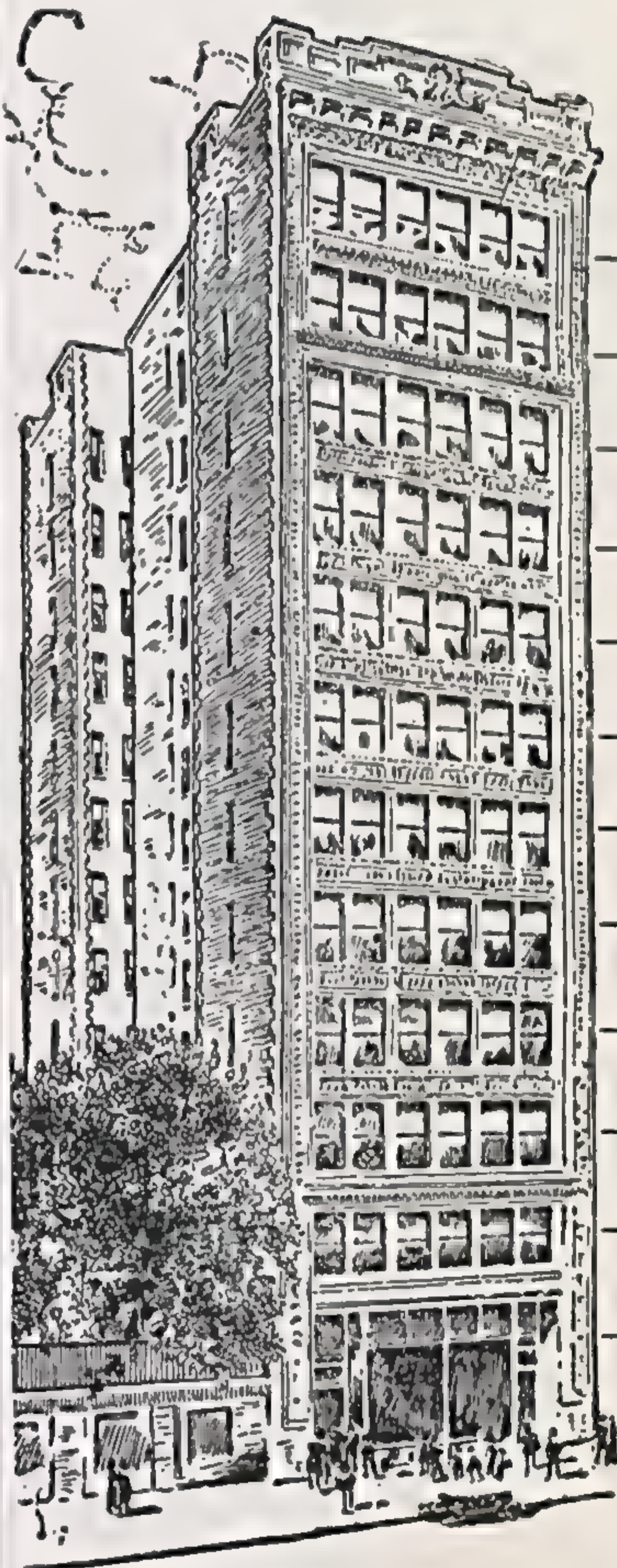
Same Moderate Prices Prevail.

Cotton Frocks .....\$8.75  
Silk Afternoon Dresses. 25.00  
Evening Gowns .....25.00  
Suits .....25.00 } Up

Telephone, 112 Plaza.



**New York's Newest Institution  
for the Service of the Public**



—THE CRAFTSMAN RESTAURANT

—THE CRAFTSMAN CLUB-ROOMS  
Library and Lecture Hall

—THE CRAFTSMAN MAGAZINE  
Architectural and Service Depts.

—CRAFTSMAN WORKSHOPS.

—Building Materials

—Home Decoration  
Model Rooms

—Home Equipment

—Garden and  
Grounds

—RUGS—INTERIOR DECORATING

—DRAPERIES AND HOUSE FURNISH-  
INGS

—GENERAL FURNITURE DISPLAY

—CRAFTSMAN FURNITURE DISPLAY

**THE  
CRAFTSMAN  
PERMANENT  
HOMEBUILDERS'  
EXPOSITION**

**E**VERY floor of THE CRAFTSMAN'S new twelve-  
story building—running through an entire block,  
38th to 39th Streets, a step from Fifth Avenue, in  
the shopping centre of America—is devoted to the service  
of the home-loving, home-building public, as indicated above.

The display of furniture, rugs and draperies on the first  
four floors is full of inspiration for the homelover who is  
seeking to furnish a home in good taste. The next four  
floors are given over to the chief feature of the Building,—  
*The Craftsman Permanent Homebuilders' Exposition*, con-  
sisting of extremely valuable and attractive exhibits by man-  
ufacturers of world-wide reputation. On the tenth floor,  
*The Craftsman Magazine* offers the resources of its Archi-  
tectural and Service Departments to those about to build or  
remodel a home. The Craftsman Club-Rooms on the  
eleventh floor are for the free use of the public; here are  
charmingly furnished rest rooms for men and women, a  
reference library, and a lecture hall in which lectures will be  
given on building and decorating. The Craftsman Restau-  
rant on the top floor caters to the comfort and refreshment  
of visitors to the Building, and is one of the show-places of  
New York.

**GUSTAV STICKLEY, THE CRAFTSMAN**



CRAFTSMAN BUILDING

38TH AND 39TH STS., EAST OF FIFTH AVE.  
NEW YORK



**JAP ROSE**

FACE AND BODY

**Toilet Talcum Powder**

**Use It on the Face  
Use It on the Body**

It is perfectly suited  
for all Toilet and  
Nursery purposes.  
It covers instantly  
and completely and  
leaves no "powdered  
look." Soothing, ab-  
sorbent, antiseptic  
and so refreshing.  
You will enjoy the  
true Rose fragrance.

For Sale in New York at the  
following well known stores:



The RIKER-HEGEMAN  
COMPANY Stores  
LIGGETT'S STORES  
R. H. MACY & CO.  
JAS. HEARN & SON  
GIMBEL BROTHERS

**JAMES S. KIRK & CO.**  
324 E. Austin Ave., Chicago, U.S.A.



**Roundness for the  
Thin Figure and  
Support with the  
Uncorseted Effect**

Thick pads and layers of  
ruffles are no longer neces-  
sary to give roundness to  
thin figures. Here is a Bust  
Transformer of cable net  
that will lend a natural  
outline and can be worn  
with perfect comfort. The  
contour cups can be re-  
moved and the garment  
quickly laundered.

For the uncorseted figure  
this La Prima Bust Trans-  
former will give the neces-  
sary support without confining  
the bust. We will send one  
to you direct on receipt of  
price—\$1.50.

**ANDERMAN FORM CO.**  
28 Peck Court Chicago, Illinois



# LET VOGUE SHOP FOR YOU

This number of Vogue is filled with so many good things to buy; it is such a complete guide to the best offerings of the best shops, that (even if you happen to be in New York) you could hardly find time to do all the buying yourself. Vogue will help you. This page tells what our shoppers will purchase for you and how to avail yourself of their services.

## 1. What Vogue Will Buy For You

Vogue will buy for you any article it mentions editorially; also any other desired articles, provided they can be purchased in New York City. When ordering anything that has appeared in Vogue, please give the date of the issue and the number of the page on which you noticed it. When ordering articles advertised in Vogue it generally saves time to write direct to the shop.

## 2. How to Order Through Vogue

Simply write to the Vogue Shopping Service, enclosing cheque or money order to cover the cost of the desired purchases. When you do not know the exact cost, send approximate amount and the balance, if any remains after purchase, will be refunded at once. If your remittance is insufficient, Vogue will notify you promptly; articles cannot be forwarded until the full amount is received.

## 3. How Articles Are Delivered

Unless otherwise requested, all articles are sent express collect. Charges will be prepaid, however, when the approximate amount has been sent Vogue for that purpose. Orders will *not* be sent C. O. D. When ordering small and light articles, please be sure to include sufficient postage so that they may be mailed.

## 4. Articles Sent on Approval

Only by special arrangement made in advance will articles be sent on approval, with the privilege of returning them if you so wish. In case of their return, your remittance will be immediately refunded. The express charges both ways will be at your expense. And, when you find it necessary to return such articles, address them to Vogue and *not* to the shop, thus avoiding considerable delay in adjusting your account.

## 5. Charge Accounts Not Possible

To avoid book-keeping it has seemed best not to open charge accounts with any patrons, but to make a uniform rule that remittances shall invariably accompany orders. Much clerical labor is thus avoided, and the time and effort saved is expended in other ways more directly to the customer's advantage. Vogue cannot, furthermore, undertake to charge purchases to your own account at the shop from which they are bought. All orders are therefore to be accompanied by the appropriate remittance.

## 6. Notes on Ordering Garments, Etc.

When ordering garments of any kind, be sure to state size. This is a simple precaution, yet it is often overlooked. Also please give Vogue the completest possible idea of your preferences in style, color, and material.

Whenever it may be possible, name a second choice or alternative in case what you wish cannot be supplied. Not infrequently our patrons forget to do this, and yet when we write and ask them if an alternative will be satisfactory they usually reply in the affirmative. It will save time if you will give your second choice in your first letter. Letters of inquiry should always enclose stamped envelope.

Purchasers of Vogue Patterns are always invited to let the Shopping Service buy the materials suitable for making up the patterns they have selected.

This offer to let Vogue shop for you is a standing invitation, and it is open to every reader of Vogue, no matter where she lives, nor how many or how few articles she desires to have purchased in this new and convenient manner.

From  
ROCKFORD, ILL.

*"The material which you sent from —'s came while I was out of the city, so I have been unable till now to acknowledge it. To tell you just how pleased I am would be impossible. It is exactly what I had in mind, and had looked for in vain. I cannot thank you enough for the trouble you have taken to find just the right thing."*

## VOGUE SHOPPING SERVICE

443 FOURTH AVENUE  
NEW YORK CITY



From  
WASHINGTON, D. C.

*"The most absolute comfort from the Vogue Shopping Service is realized on a stormy or hot day, when one can sit quietly at home while Vogue's shoppers 'do the rest.' And never have I had to return anything, though my list has included not only clothes, but bed linen, table linen, fine china, and fancy cakes and candy for use in entertainments."*

A FINAL SUGGESTION—WHY NOT TEAR OUT THIS PAGE AND KEEP IT FOR REFERENCE?



Copr. Life Pub. Co.



## Where is Mother?

Nowadays it wouldn't be proper to say. That is why no record of mother will be discovered in the superlatively Proper Number of LIFE—to be issued March 3rd, 1914

# Life

### Why

be a yearly subscriber to LIFE? Why subscribe even for three months? Why send ten cents for sample copies? Why even buy it from your newsdealer? Why send a two-cent stamp for a copy of the Miniature Life? Why obey that impulse?

has no apologies to make for issuing a Proper Number on March 3rd. On the contrary, LIFE glories in an achievement which requires so much courage and originality, to say nothing of the immense difficulty in obtaining the material. That LIFE's Proper Number will be quite different from anything recently issued by any American periodical goes without saying.

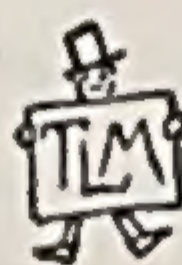
Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

SPECIAL OFFER

Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York

One Year \$5.00. (Canadian \$5.52, Foreign \$6.04)





# Burton Fabrics.

TRADE MARK

**B**URTON FABRICS come in cotton, silk and combinations of silk and cotton.

Before you make a new shirtwaist, tub frock or party dress, go to the store where you trade, or write

to the mail order department of that store, for samples of Burton Fabrics.

Then you will see the newest weaves, colorings and designs of the season at their best.

## THE SUCCESSES OF 1914

# New Cloth

TRADE MARK

**L**EADING dressmakers will make the smartest summer frocks of plain or fancy **NEW CLOTH**. A dress of **NEW CLOTH** will be correct and inexpensive.

**NEW CLOTH**, plain colors, 25 cents a yard. **NEW CLOTH**, woven stripes, checks and brocades, 35 cents a yard.

# Irish Poplin

TRADE MARK

*The Burton Success that is Standard*

**S**MART and pleasing in appearance,—really amazing in its wearing qualities. Irish Poplin is the *Standard* fabric of this nature. 67 colors—25 cents a yard.

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**T**HE correct fabric, the latest designs. 40 inches wide. Usually sold at from 35 to 39 cents a yard. Fashion Crêpe Voile cannot be too highly commended.

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*Plain and Fancies*

**E**SPECIALLY charming for evening and summer dresses. Equal in quality to many fabrics at twice the price. 38 inches wide. 75 cents to \$1. a yard.

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*For Foundations and Dresses*

**L**IGHT, strong, attractive. By far the best fabric of its character without regard to price. Full yard wide. Fifty shades. 50 cents a yard.



# Kate Greenaway

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## A FASHION from LONG AGO

**T**HE wheel of fashion has brought back again the demand for beautiful sheer muslins that were so fashionable in Kate Greenaway's time, and that is why this fabric is called "Kate Greenaways." Its principal charm lies in the small figured and flowered designs printed in subdued colors. For dancing dresses and all manner of summer frocks, Kate Greenaways will be worn by the smartest women. 30 inches wide. Price, 19 cents a yard.

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